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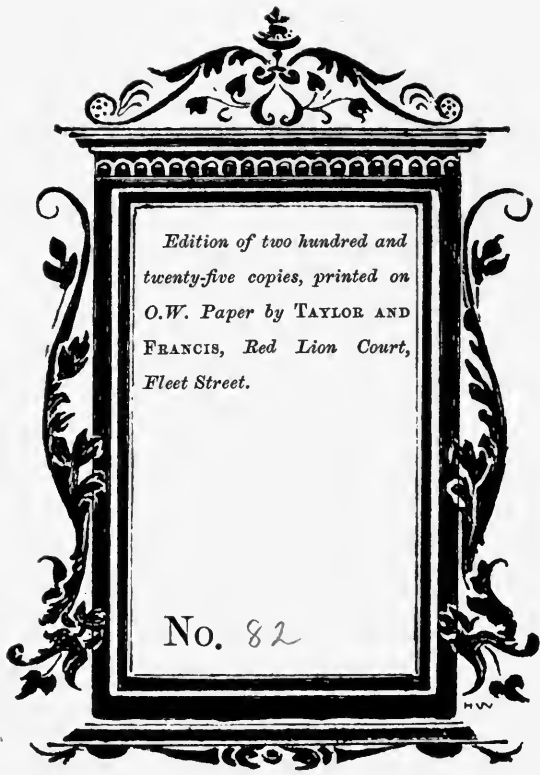
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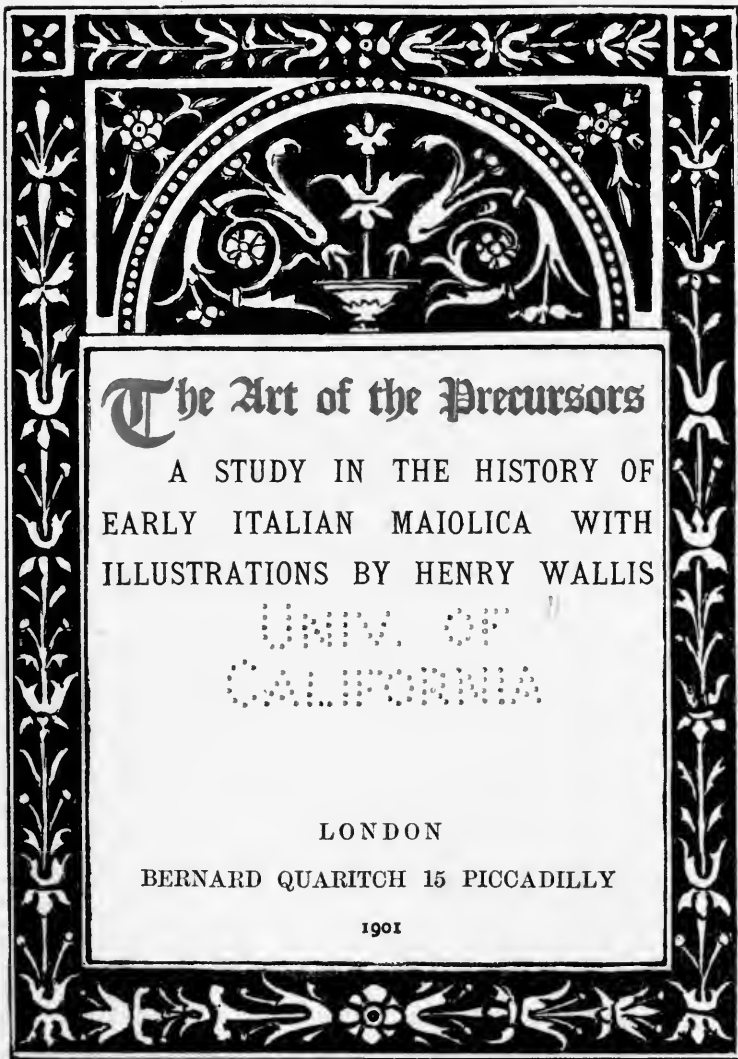
No. 82

H.W.

EARLY ITALIAN MAIOLICA.

BY THE AUTHOR.

THE ORIENTAL INFLUENCE ON THE CERAMIC
ART OF THE ITALIAN RENAISSANCE. MCM.



The Art of the Precursors

A STUDY IN THE HISTORY OF
EARLY ITALIAN MAIOLICA WITH
ILLUSTRATIONS BY HENRY WALLIS

UNIV. OF
CALIFORNIA

LONDON

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PREFACE.

THE aim and object of the present volume is the illustration of a series of examples of early Italian Maiolica which has come to light in the course of recent excavations in Italy. The work has been undertaken in the belief that it is on a basis of illustration alone that any satisfactory art-history can be solidly built. Mere words, however skilful the word-painter, can never render an accurate picture of a work of art, whereas a simple outline at once shows what the most elaborate verbal description will fail to express. Had the first historians of Maiolica taken the trouble to give representations of the objects they described, their abounding errors, inevitable, perhaps, in the preliminary stage of all enquiry, would not so long have passed current in the works of their successors, since having the illustrations for reference the mistakes would soon have been discovered and corrected.

It is true that hitherto the examples of the art throughout its entire course have not all been known to the historians. Those belonging to its period of maturity and decline in the XVIth century have been sufficiently numerous and accessible. But precisely those primitive essays, precious because they show the qualities peculiar

to the season of youth, and which once outgrown are never renewed, had disappeared, apparently without hope of recovery. The specimens which have been lately found are comparatively few in number ; they may, however, be accepted as an approximate representation of this particular phase of Italian ceramic art.

Their acquisition has not indeed been accompanied by a corresponding discovery of written documents indicating their date or the potteries where they were made. Had one to choose between the objects themselves and any amount of writing relating to them, there would be little hesitation as to which were the more important. Nevertheless, the history of Maiolica cannot be written with certitude without reference to contemporary records of one sort or another. Yet it must be confessed, judging from what has been already published by Italian writers, that those relating to the XVth century and earlier are both scanty and deficient in the information requisite to localize the wares and to set forth their examples in chronological sequence. I must therefore crave the indulgence of the reader for the general terms so often employed in dealing with these topics.

I am only too well aware of the disadvantage of being obliged to use qualifying phrases, consequent on the necessity of frequently having to balance remote probabilities, the results then only permitting conjectural conclusions. My chief source of consolation is the conviction that the reader will prefer being brought face to face with the perplexing problems still unsolved, rather than be amused with theories, however ingeniously woven. And I venture to hope that much may be pardoned so long as the endeavour is made to avoid being misleading.

I would fain also indulge a hope that the publication of the following illustrations may lighten the labours of future workers

in the same field. Respecting the results of that future work there can be no reason for doubt or misgiving. Now that the Italians are beginning to unearth the ceramic remains buried in the cities once famous for their Maiolica production, and with further search for written documents in the depositories of the national archives which is likely to ensue, there cannot fail to be forthcoming materials for a history of the art that will be both ample and trustworthy.

When in the following pages an object is described as "Maiolica," it is intended to imply that the glaze is stanniferous; when it is stated to be "Mezza-maiolica," it means that the glaze is vitreous, that is to say, so far as I have been able to determine. But in the case of many of these early vessels it is unsafe to assert the exact quality of the glaze from its inspection alone: in some cases the imperfect composition of the glaze and the insufficient firing of the body are obvious; again, in others it seems that the combination of the vitreous and tin glaze on the same object has been attempted. Such is the uncertainty that I have remarked even practical potters have not been in agreement on this question in all instances: although, doubtless, had they been able to submit the glazes to chemical analysis the presence or absence of tin would have been settled beyond dispute. It is therefore desirable that the historian of Maiolica should seek the co-operation of the chemist. It is not alone in the matter of glazes that an authoritative decision can only be arrived at by analysis, the same means must also be employed to discover the substances composing the body of the different wares. Until such analysis has been made and tabulated, the classification of Maiolica according to localities (which may be determined by the potter's clay) will always be open to discussion. Such discussion, it is true, affords

an opportunity for the display of a vast amount of local patriotism, otherwise it is perhaps rather barren of intelligent result.

I beg to offer my respectful thanks to Prince Liechtenstein for photographs of objects in his celebrated collection, to Prof. Moretti for a painting of a boccale belonging to him, to Dr. Otto von Falke for a painting of the "Cup of St. Francis," to the Directors of the several Museums for facilities rendered in copying the objects under their charge, and to Mr. S. J. Hodson, R.W.S., for enabling me to add a series of colour-prints to the illustrations. The ideal illustration of all works treating of ceramic art should, without question, be in colour. Its cost, however, compels its sparing use to all who may not happen to be millionaires. Yet this consideration scarcely affects the publications of Museums, or it should not, since by adopting the method their catalogues are not only rendered more effective from an artistic point of view, but become valuable helps to the workers in one of the most important national industries.

H. W.

ILLUSTRATIONS.

INTRODUCTION.



NO student of the great national artistic movements can fail to have remarked the relationship more or less apparent existing between them, and he will, doubtless, have often derived a keen enjoyment in tracing affinities that are not merely accidental and fanciful. In some instances the ties are slight, the kinship being remote ; the interest then derived from following a clue is little more than that of curiosity. In others it is intimate and bound up with their very existence, so that rightly to understand and appreciate an art, which may have been both rich and fruitful, it is necessary to take into account another which had preceded it, possibly at a considerable interval of time. It is thus in the case of the ceramic art of the Italian Renaissance. The most direct and potent influence shaping its form and directing its practice was obviously the brilliant contemporary Oriental art, which, indeed, was likewise the case with other phases of the Italian art of the period. But its deepest affinities were racial. The qualities by which its individuality were asserted, which distinguished it from the artistic pottery of other nations, were those also present in Etruscan art of the old stock. This was only natural, seeing that both emanated from the same race and were evolved on the same soil, and, further, remembering that ancient Etruscan art was of

singular force and vitality. Fortunately its long buried remains are numerous and representative enough to enable the student to arrive at clear and accurate ideas respecting its general achievement. They afford ample evidence of the artistic capacity of the race and the bent of the national character, points it is necessary briefly to glance at from their explaining much that is characteristic in the art under consideration, even though a period of sixteen centuries or more separated the two.

In using the term Etruscan art it is, of course, understood that the native origin of much of the so-called Etruscan remains is on conclusive evidence justly denied. In the case of the ceramic art it is admitted on all hands that the finest vases from the Etruscan cemeteries are Athenian. There are others, however, in red and black which neither from their technique nor the style of their ornamentation can be assigned to Greek potteries, and it is from these that the special qualities of the native design can be judged. Again, the early bucchero, betraying an Oriental influence, and the late red Aretine ware, influenced by Hellenistic art, show the executive capacity of the Etruscan potter at the beginning and the end of his career in ancient times. Then as to the style of design in pictorial art, with which that of the potter is in close alliance, the wall-paintings could not have been imported from Greece, and they are sufficiently numerous to furnish an adequate judgment of the abilities of a line of painters working over many successive generations. Or turning to sculpture, another branch of art whereof the potter must have a practical knowledge, the large sarcophagi would scarcely have been made in Greece, nor indeed many other classes of objects bearing figure decoration. From these various sources a mass of evidence may be obtained which should at least warrant fairly trustworthy conclusions. Thus examining the figure drawing, always the most important criterion of design, it is found that the personages are distinguished by clear definition and for the most part portrayed in energetic action. The forms, however, show a certain stiffness and austerity inclining

to angularity ; they are destitute of the supple grace characteristic of Greek draughtsmanship, and though the action of the figures is charged with violent impulsive movement, their anatomical construction is not always entirely satisfactory. There is often a profuse display of muscularity, but the contours and attachments of the muscles are not invariably indicated with scientific precision. Lapses or mannerisms of these kinds are not what one expects to find in the designs of Greek artists or in the handiwork of those trained in Hellenic centres of culture. They denote rather the artistic creations of a strong, stern, energetic and martial race, such as we learn from history were the Etruscans. Hence along with the obvious shortcomings are present the high qualities of directness and the faculty of seizing the dramatic presentation of a subject at its most impressive moment ; the actors in the story possess a marked individuality, sometimes even verging on caricature, and the treatment is always naturalistic—that is to say, in the best period of the national art.

If there is one specimen of sculpture obtained from the Etruscan tombs which may be put forth as the work of a native artist it is the Sarcophagus in terra-cotta, with life-sized male and female figures, in the British Museum. Admitting that all the motives of ornamentation on the sides of the monument are to be traced to Ionian Greek art, yet their execution displays little of the facile elegance of the original models. The forms of the figures are meagre and their execution is dry ; they evince, however, the capacity for rendering individual character denoting great artistic endowment in their author, and the modelling throughout is rendered with a force and vigour which is wonderfully arresting and convincing. In this instance the figures are quiescent, whilst on the sepulchral urns the subjects usually represented are selected for their tragic interest, thus affording the artist the opportunity of designing figures in swift movement and contrasted action, such as would be appropriate in the frequently repeated compositions representing the duel of Eteokles and Polynikes, the death of

Cenomaus, Odysseus, and Polyphemus, and other of similar character. The predilection for subjects of a terrible nature is particularly exemplified in the wall-paintings decorating the tombs, one of the most striking being that in a Vulci tomb depicting Achilles sacrificing the Trojan prisoners*; which is remarkable alike for the masterly design and foreshortening in the figure drawing and the force of expression in the countenances of the personages. In the mythological scenes containing representations of the infernal deities, as in the Theseus and Pirithous in Hades in a tomb at Corneto †, they are portrayed in aspect more fierce and in expression more malign than in any similar inventions which occur in Greek art. If we would find analogies with these grotesque and fantastic creations they must be sought rather among the cruel and monstrous idols of Mesopotamia and Assyria than in the idealized inventions of the Hellenic artists.

All these special qualities, which were more or less reflected in what may fairly be accepted as the genuine work of the native Etruscan artists after they had ceased to be mere copyists of Greek motives and compositions and before the later decadent stage, are plainly discernible in the art of the great Umbrian and Tuscan masters of the Renaissance. Examining the figures in the above-mentioned British Museum Sarcophagus, their structural peculiarities will be found reproduced in the sculpture of Donatello and his contemporaries. The figures might almost be the prototypes of the emaciated Baptists and Magdalens of the early *quattrocentisti*. So also with the demons of the wall-paintings, which naturally rise in the memory when we stand before Signorelli's *Inferno* at Orvieto. And the prisoner standing bound and awaiting execution in the Vulci painting might serve for the model of many a martyred St. Sebastian in the early Italian pictures. There is no intention of implying that all Etruscan painting of the so-called

* See MARTHA, *L'Art Etrusque*, 1889, fig. 269.

† *Op. cit.* fig. 268.

third period is conceived in the spirit of what the Italians term "terribilità." Some of the scenes are of a joyful nature, and in these the analogy with the after-work refers only to the presentation of the figures. But the vein of devotional sentiment, wherein the Renaissance artists showed themselves to be really inventors and originators, is naturally absent in the works of their predecessors. True to their ancient instincts, the Tuscan painters were ready on occasion to elaborate the panorama of Hell in all its various compartments and circles, so that the sinner must have been as familiar with the geography of the region as he was with the streets and *piazze* of his native city. Yet these uncompromising realists who could revel in details of horror with genuine Dantesque relish, at the same time created types of virginal purity and beatified humanity such as had not elsewhere appeared in art.

This freshly acquired faculty was, of course, due to the supersession of the old religion by Mediæval Christianity. The new faith revolutionized art by the introduction of new types unknown to the artists of antiquity. Two of these were specially significant, the first being the figure of the crucified Christ, a motive appealing to the racial instinct of the artists for tragic representation, but under the new dispensation set forth as a type and embodiment of sorrow and suffering, of renunciation and of the victory of spirit over sense and matter, which was nothing less than the reversal of the old Etruscan ideals of battle and banquetting. The second was the group of the Mother and Child, a type which more than any other had a benignant and elevating influence on Tuscan art. It evolved a sense of beauty at once gracious and refined that had, unsuspected, for long ages lain dormant in the soul of the Etruscan artist. In the presence of that personification of what is most tender and touching in humanity he laid aside his sternness and severity, he realized the simplicity as well as the universality of the motive. He set it in the environment of his native flower-enamelled valleys and olive-clad hills, guarded by the distant clear-

cut mountains, a landscape emblematic of what is most soothing and peaceful in nature ; and in countless, ever varied presentation, appealing to all, winning all hearts, he there attained perhaps the highest level of artistic achievement, certainly that wherein it proffers its most consolatory message to mankind. There will always be a diversity of opinion respecting the dogmas of Mediæval Christianity and the ideals of life it set forth. But there can be no question as to its influence in shaping and determining the course of Italian art of the XIVth century. It is the paramount factor which must never be ignored. Conversely, the fact that the gospel history was mainly popularized through the agency of Tuscan pictorial art had much to do with the aspect under which it was presented, and its ready acceptance as a national belief by a race keenly sensitive to esthetic perceptions. It would have been a much harder and a more sombre thing, and have been open to more serious opposition, had Guttenberg invented movable types a thousand years or so earlier—say in the days of Athanasius.

Whilst it is possible to prove the relationship of Tuscan art to that of ancient Etruria, the continuity of the latter is a question far more difficult to determine. In the case of the pottery, it is probable that the rudest and commonest kinds in use among the Etruscan peasantry were similar in shape and substance to that made for the same class during the darker period of the Middle Ages. But even of that not unlikely supposition the proof appears to be wanting. The student is aware of the obscurity of the political history of the country for several centuries after the fall of the Roman Empire. He knows only too well how uncertain is the record and how bald the narration of the events which actually occurred ; he can therefore hardly expect to arrive at any precise information relating to its art. The barbarians, the Goths and the Vandals who overran and ravaged Italy, we are told destroyed everything within their reach, no monuments, saving some few of extraordinary solidity, escaped the general wreckage. Objects in the precious metals would be carried away, but those in the

more fragile materials would naturally be involved in the common destruction, or if any which may have been associated with the ancient religion had been spared they would have fallen victims to the iconoclastic zeal of the Christian priests: "And the monks finish'd what the Goths began." We read that the complete and absolute exhaustion of the country following repeated invasions extended over centuries. Vast tracts of land went entirely out of cultivation, and where feeble attempts were made to till the ground the ploughman descended from his fortified village on a mountain spur armed with sword and spear. At a time when such were the conditions of life it may be taken for certain there was little regard for artistic industries. It was only the handicrafts of the barest necessity which were practised, and those in their most primitive fashion. Hence when there came an amelioration of these conditions of life, when the inhabitants of the more important cities were able to surround them with walls and defences, thereby securing the primary necessity of civic life, the artists would have to start afresh, almost indeed from the first rudimentary stage.

One link in the chain of evidence referring to the derivation of an important feature of ceramic design, namely, its shape, may be taken as proven in the case of the later Mediæval and early Renaissance potters. A comparison of their vessels with those of the Etruscans shows that the one reproduced the shapes of the other, sometimes to the smallest peculiarities. It is easy to understand how this came about; the remains of the ancient vases must have been plentiful in the surface-soil (they may be found there even to this day) mostly as fragments, but here and there a perfect or nearly perfect vessel would sometimes be turned up. Again, without crediting the herdsmen or peasants with any passion for archæological research, it is reasonably certain that a tomb would now and again be discovered, probably by sheer accident, and thus the potters would have a series of models ready to hand. Much of this pottery would be the red and black ware

with figure ornamentation, but the figure motives would be left severely alone, for the simple reason that the drawing of the nude or even of the draped forms would be far beyond the capacity of the artists. Of living things the most they would attempt would be birds and animals; hence we find "fearful wild-fowl" and impossible quadrupeds depicted on the primitive vessels. And we find likewise the ornamentation of the classical period, as the guilloche, the herringbone, trellis-work and so on, all decorative motives which appear on the Etruscan vases. It is scarcely necessary to say that the colour of the ancient pottery was either black or red, or the two combined. The Etruscans were, it is true, acquainted with the blue and purple glazes of the Egyptians, since some of the vases of the latter have been found in the tombs, but they neither used nor probably understood the preparation of the coloured glazes. They were content to repeat the red and the black ornamentation for generation after generation. Separately black and red are colours of great dignity; united they constitute a grave and solemn harmony, yet one that by reason of constant repetition would at last become terribly monotonous, it would be like an heroic attitude which too long persisted in tends to weariness. The Tuscans at once recognized that this restricted chromatic scale was a thing of the past. With the new age came a development of the colour sense such as was apparently unknown in ancient times. The East had pointed out the way, the emotional capabilities of colour had always been appreciated by the Orientals, and now with the stirring of the waters the West was awakening to the perception of combinations and refinements of colour required for the adequate expression of the ideas and aspirations of the coming Renaissance. The chromatic schemes of the potters display the natural timidity common to the commencement of all artistic movements; the important point, however, was determined, the new departure was the step in the right direction, the one which often requires so much courage to take. Having once achieved a polychrome ornamentation on a white ground protected

by a glaze, the future of the art was assured. The technique was, of course, borrowed from the Oriental pottery; but even if the Italians had not had this contemporary art for reference, they would in all probability themselves have invented a similar method of procedure.

There is at present no evidence permitting the assertion of the date of the earliest painted Italian pottery, neither is the locality of its first production known. The honour of its birthplace has been claimed for various cities, but no one has ventured to speak in more than general terms as to when the event occurred. Until some trustworthy testimony can be adduced it is idle discussing the former question, and the same might be said respecting the latter, except that certain motives of ornamentation on some of the few known examples of the art suggest the possibility that they belong to the XIVth century, but these may not represent the actual beginnings of the method.

It would be interesting to learn how the new invention was at first received and whether it came into general use; yet here also the attainable information lacks precision. From what may be inferred from the references to the domestic life of the Italians during the XIVth and XVth centuries in the Chronicles, or may be gathered from the archives, the furniture and utensils in the houses of the ordinary citizens were of extreme simplicity. Articles of artistic design may have adorned the altars of the churches and have lent pomp to the ritual, they may likewise have been present in the palaces of princes and the hierarchy. The painters found employment in the churches and government buildings, but even they appear to have received no commissions from even the richest merchants till towards the end of the XVth century*. Among

* Vasari's amusing story of Lorentino D'Angiolo, of Arezzo, painting a San Martino for a peasant in exchange for a pig (whereby the painter's children partook of the customary carnival feast), suggests that the artists may have occasionally derived a precarious source of revenue from painting votive pictures for pious persons of humble station. Such work being apparently the equivalent of the modern "pot-boiler."

the customers of the goldsmiths were undoubtedly some of the latter class, who would purchase articles of personal adornment; there does not seem, however, to be any contemporary evidence justifying the conclusion they were buyers of artistic pottery. The nobles, continuing the practice of Roman times, drank out of silver or gold cups, they also used glasses; so likewise the wealthy ecclesiastics; the rest of the community appear to have contented themselves with wooden or earthen vessels, the latter perhaps bearing a lead glaze.

It is of course possible that the Oriental glazed wares, especially the commoner sort, were included in the pottery used by the Italians; unfortunately no documentary evidence, so far as the writer is aware, can be adduced throwing light upon the subject. The galleons which came laden from the East to Venice, Pisa, Genoa, and other ports must surely have included in their merchandise more or less of the brilliant and fascinating Oriental wares. Possibly they were imported in quantity sufficiently large to have what is termed captured the home markets; then the production of the new pottery would have been stimulated by the spirit of rivalry, from the determination of the native artists to oust their foreign rivals. Should it prove that such was the case, it would not have been the first instance in which a form of art displaying the highest qualities of design and invention may be traced back to an origin that was purely commercial. The mystery will probably not be cleared up until systematic excavations under the superintendence of trained ceramists on the sites where it may be supposed the remains of the pottery of the period are to be found.

The reader will doubtless have remarked that in the preceding pages the localities referred to—Tuscany and Umbria—are situated in Central and Northern Italy; it is in those districts, indeed, wherein stood the various centres of Maiolica production which sprung into existence at the dawn of the Renaissance epoch. Yet in Southern Italy modern civilization had developed earlier and more rapidly than in the Northern provinces. Poetry and literature were more successfully cultivated at Naples,

Salerno, and Palermo than in Tuscany ; life seems to have been richer and more splendid and culture more elegant and refined. Neither was art lacking in productive energy. The cathedrals and monuments still remaining at the cities of Apulia, at Benevento, and in Sicily, adorned with the masterwork of sculpture, mosaics, and painting, testify to the trained ability and inventive faculty of their creators. The textile fabrics of Sicily are famous, their silk stands first among the productions of European looms ; in metal work and ivory carving the artistic capacity is equally conspicuous. It is therefore singular to find that the pottery in the period referred to appears to be unknown and is scarcely ever mentioned even by the national writers. Since the country included the districts colonized by the Greeks in ancient times it might be supposed that the artistic proclivities of the race which in antiquity had been famous for its ceramic art, would have manifested itself in their descendants ; all that can be said is, that if it did so the results in this direction are still to be discovered. Sicily was under Arab rulers for more than a couple of centuries, but no authentic traces of a native ceramic art of Oriental derivation have yet been found ; the possible explanation being that the Mussulman conquerors were naturally in intimate political and commercial relationship with their kindred in Egypt, Syria, and Spain, and would import their pottery from those lands where it was produced of high quality and in infinite variety ; the Arabs themselves, as is well known, being of all races the most destitute of artistic ability*. There is an equal probability that the provinces on the mainland would have obtained their wares

* It would be as rash to deny that no artistic pottery was made in Sicily during the Arab dominion as it is to assert that certain vases both in lusted and ordinary faience, termed in some Museum catalogues "Siculo-Arab," came from the island potteries. Recent research shows that there can be no reasonable doubt of their Spanish, Egyptian, and Syrian derivation, and that they were therefore imported into Sicily as articles of commerce. The distinguished Director of the Palermo Museum, Comm. Prof. Salinas, once told the writer that he had found no evidence of the existence of potteries of the Arab period in Sicily.

from the same source, and to such an extent as to sap and destroy the native industry. That the South Italians were not devoid of the faculty of fabricating works of ceramic art of the first quality is proved by the ware known as Capo di Monte. It is true that its design betrays the artificial taste of the XVIIIth century, but it displays executive and technical ability of the first order. It was unfortunate only in coming so late into the world. And if further evidence is required to show the inherent capacity of the race it is furnished by the wall-tiles and vases made today at the Technical School at Naples. Excavations in Southern Italy having for their object the elucidation of the history of Christian art have hitherto been rare; when they come to be prosecuted in a true scientific spirit it is possible they may reveal to us the remains of a ceramic art of great excellence, and containing also motives of graceful ornamentation such as would naturally spring from the imaginations of a race of artists bred in that land of poetry and romance, and where nature is seen under her loveliest aspect.

ETRUSCAN POTTERY.

THE illustrations included in figs. 1-12 are given as specimens of the ordinary household vessels in use among the ancient Etruscans and are only intended to represent them from one point of view, that of their general shapes. They are of the class, previously mentioned, whereof some examples could not fail to have come under the observation of the Italian potters and, as will be seen later on, influenced the forms of their own wares. For the more ornate styles the numerous illustrated volumes on Etruscan wares may be consulted, and the originals themselves are well represented in some of the principal national museums. From these, the originals or engravings, can likewise be studied the development of the different ornamental motives employed by the ceramic artists, and especially those varieties of relief-ornament for which the Etruscans had a marked predilection. All the present examples have been selected from the Etruscan Museum at Florence and from the Etruscan collection in the Villa Papa Giulio, at Rome; they were sketched from the vases as they stood in the glass cases, and as it is not customary in Italian Museums to affix descriptive labels to their contents their dimensions cannot be obtained unless at a loss of time not always convenient. However, it may be sufficient in this instance to state that the vessels were of the usual size of such objects. The illustrations are designed mainly for future reference, but as the Etruscan influence had to be considered in an early stage of the enquiry, it seemed appropriate to include the following series in the present volume.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.



FIG. 5.



FIG. 6.



FIG. 7.



FIG. 8.

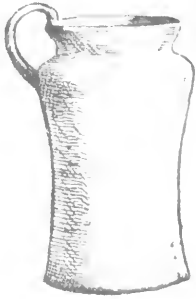


FIG. 9.



FIG. 10.

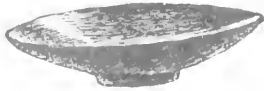


FIG. 11.

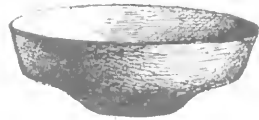


FIG. 12.

MEDIÆVAL POTTERY FROM THE ROMAN FORUM.

IT has been stated above that continuity in the case of artistic pottery produced in the Italian territory in antiquity was arrested at the fall of the Roman Empire. Fortunately, however, in the case of one comparatively unpretentious although at the same time picturesque ware, and which was evidently popular at Rome during the Middle Ages, its lineage can be traced back to Imperial times and likewise to highly distinguished parentage. The objects in question, figs. 15-21, are one of the fruits of the excavations now being prosecuted with such remarkable care and intelligence by Comm. Giacomo Boni, at the Roman Forum*. Those hitherto discovered are boccali in a coarse red body and are covered with a lead glaze, either colourless or green, more rarely the latter; the ornamentation is in relief, consisting of small bosses arranged in lines, in some cases they are combined with a simple graffito decoration. It will be observed that the relief-ornament is similar to that on fig. 14, one of a small series of glazed vases found in a Christian tomb at Tharros, in Sardinia: they are now in the British Museum †. The date of the tomb is determined by coins of Justinian and Heraclius found along with the vases and other objects, hence the whole may be assigned to the early VIIth century. The ancient ware of which both these groups are a continuation has a red body, a green or a common lead glaze, and the ornamentation in relief, the latter being composed either of figures, scroll-work, or imbrications; in each class their execution is often of extreme

* The first examples of this class were found along with fragments of stone-carving (attributed by Comm. Boni to the VIIIth-IXth centuries) in a Mediæval well. Some of the others found elsewhere may, however, belong to a later period; they will doubtless all be illustrated in the comprehensive work on the excavations at the Forum now in course of preparation.

† See the British Museum Catalogue of Engraved Gems, 1888, p. 14.

delicacy and precision, although sometimes in the later examples the applied figures, usually representing Hercules, are rough and slovenly. Specimens of the late classic period have been found at Rome and Southern Italy, likewise it is stated at Cyprus and Egypt, and of early Christian or possibly Mussulman times in Egypt and in the recent German excavations at Priene. The nearest analogies to the ware are the moulded vases that have been found in Greece and Italy and the red Aretine pottery with relief-ornament, of the period of Augustus; the difference of style, colour, and glaze point, however, to another locality and a posterior period of production. There are also obvious analogies of shape with glass and silver cups made in Syria and Egypt in late Roman times. A few examples of the ware of the classic period are in the Vase Gallery at the Louvre—see Rayet et Collignon: *Histoire de la Céramique Grec*, 1888, pl. 14. fig. 140—a more copious representation of the art may be consulted in the British Museum*. It contains likewise two vases of the same period and technique in lead glaze bearing graffito ornament alone, showing that the method was practised at the time the relief-ornament on lead glazed pottery was in fashion.

The numerous *boccali* found by Sig. Boni may suggest that they come from a Roman pottery in the city itself or its immediate neighbourhood, and that these vessels were made in the same locality from whence the older ware was derived. The supposition is not without warrant, seeing that many strong and serviceable wares, which were at the same time agreeable to the eye and pleasant to the touch, have sometimes maintained an existence prolonged over centuries; at the same time, until proof is forthcoming it cannot be definitely accepted as a Roman ware; equally plausible reasons might be put forward for assigning it to Central or even to Southern Italy. It is, indeed, premature to assert

* The series will be included in the forthcoming volume of the British Museum Catalogue of the moulded Terra-cotta Vases. The writer is informed that Mr. Murray proposes giving illustrations in colour of the glazed ware.

any positive conclusions respecting objects so recently discovered, and whereof these appear to be the only known examples of their time—and also until that time has been determined. Along with the boccali was found another of a totally different body, yet of somewhat similar shape, fig. 22 ; it is a shape which appears in vessels represented in the small sculptured panel of the Physician, see fig. 77, on the Capanile del Duomo, at Florence, and dating from towards the end of the first half of the XIVth century. The spouts in the relief are somewhat curved, whilst in the Forum piece the spout is straight. Some of the spouts in the glazed boccali are flattened and are similar in shape to those on the painted boccali found in the forum, fig. 55, and others found in the Tiber. This form appears to be one, so far as the known examples show, to which the Mediæval Romans were rather partial. None of the early Faventine boccali illustrated in Prof. Argnani's works has this shaped spout ; it is seen, however, in the bocciale from Perugia, fig. 44. The writer is informed that the early Perugian archives contain references to the "arti" of the figullini and boccaini, hence Prof. Moretti's bocciale is probably a specimen of a native ware, and that may have been sent to the Roman market.

Respecting the lead-glazed boccali :—where the glaze has no positive green in its composition the general colour of the vessel is a kind of variegated yellow, a suggestion of raw siena with a greenish tinge. It is uneven in tint, and the surface has small hollows and elevations, arising from the body not having been thoroughly levigated, likewise the glaze has bubbled. On examining a broken piece it is seen that the inner half of the thickness of the body is red, of a tolerable clearness, whilst the outer half is a dull grey, arising from the iron in this portion not having become properly oxidized ; this has happened from the glaze covering the exterior of the vessel, and also because the temperature of the furnace was low. Hence the uncertainty in the colour of the different specimens of the ware. Mr. William De Morgan, noting

these circumstances, placed a fragment of the pottery in one of his furnaces, giving it "a slight warming according to our ideas of heat," with the result that the undecided greenish yellow became a kind of subdued orange, the colour of the body throughout. The dull grey in the outer half of the body has disappeared, and the glaze is even in tint. The general colour is, indeed, now similar to that of an askos of the classical period belonging to the writer. The object in this case is well potted, that is, the body has been carefully ground, the glaze evenly applied, not running into tears as in the Tharros vase (fig. 13), and the firing has been at a proper temperature. That the mediæval pieces are what we should now call badly potted is evident. It does not, however, follow that this happened from the inability of the potter to do otherwise. It may be so. Yet it is possible that the taste of the period preferred broken tints and unequal surfaces in their pottery. There are many persons holding these opinions at the present day. They are those who decline to admit that the crowning triumph of ceramic art is to turn out a thousand gross of plates in one order exactly alike in every particular. They might even say that the experiment with the Roman Forum specimen having been once made in the interest of science, they would be satisfied that the rest of Sig. Boni's find should not pass through Mr. De Morgan's fiery furnace; and while agreeing that the stately relic of Imperial times, the askos, displayed admirable qualities of design and technique, yet that its chief excellence did not consist in the unvarying uniformity of its colour.

Whilst on the subject of the very early glazed wares reference may be made to the plate in the Museum of Cividale in Friuli, on account of its description by Lazari * having misled some writers on Italian ceramic art. Lazari states that the plate bears an inscription in Lombard characters of the VIIIth century. The

* See LAZARI: *Notizia delle opere d'Arte e di Antichità della Raccolta Correr, di Venezia*, 1859, p. 42.

inscription in fact being in Italian capitals of the XVth century, arranged, as they often are, in letters of different sizes and with the spelling abbreviated. It stands, as near, as can be represented in ordinary capitals, thus—A[̇]T[̇]RIOA[̇]M[̇]ER ; the vertical line in the first R is prolonged upwards and terminates with a stroke which may be intended for T. This is an example of the mistakes arising from the absence of illustrations in the works of many Italian writers on their ceramic art.



FIG. 13.—TWO-HANDLED VASE. The flattened handles grooved, flat at foot. Light red body. Lead glaze; green outside, yellow inside. The tears on the lip produced by the glaze running down when the vase was fired mouth downwards. (Found in a Christian tomb at Tharros, in Sardinia.) H. 16 cm. **British Museum.**



FIG. 14.—CUP WITH HANDLE. Rounded handle, concave at foot. Light red body. Lead glaze; green inside and outside. Ornament in relief. (Found with fig. 13.) H. 8 cm. **British Museum.**

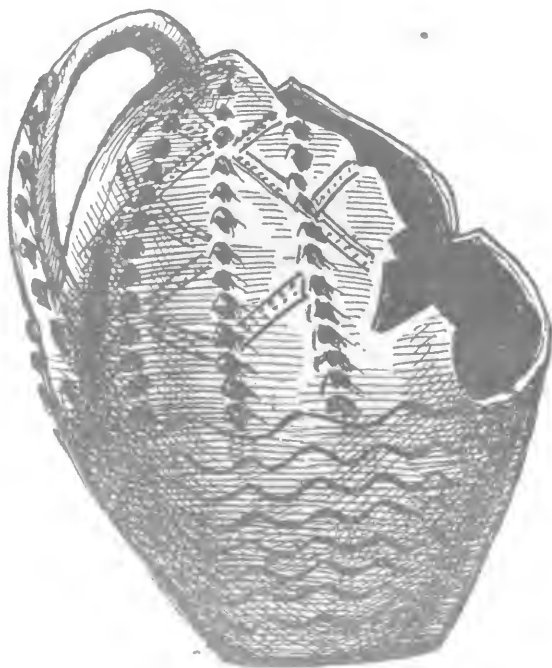


FIG. 15.—PORTION OF A BOCCALE. Flat handle ornamented with small bosses. Light red body. Lead glaze, yellow-green in colour. (The colour is of the tint and quality described in the preceding text; the same may be said of the rest of the series.) Ornament in relief and in graffito. (Found in Roman Forum.) H. 38 cm.

Forum Museum, Rome.



FIG. 16.—**BOCCALE.** Handle similar to fig. 15, flat at foot. Light red body. Lead glaze, greenish yellow in colour. Ornament in relief and in giaffito. (Found with fig. 15.) 15 cm. **Forum Museum, Rome.**



FIG. 17.—**BOCCALE**. Flat at foot. Light red body, lead glaze, yellow green in colour. Ornament in graffito. (Found with the preceding.)
H. 20 cm. **Forum Museum, Rome.**

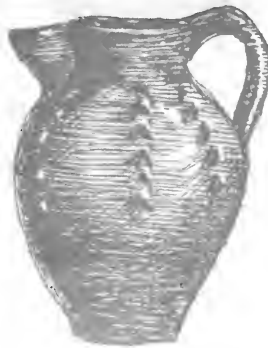


FIG. 18.—**BOCCALE**. The handle ridged, flat at foot. Light red body. Lead glaze, yellow colour. Ornament in relief. (Found in a well, VIIIth-IXth cent., in Roman Forum.) H. 13 cm.
Forum Museum, Rome.



FIG. 19.—BOCCALE. Flat at foot. Light red body. Lead glaze, yellow-green in colour. (Found in Roman Forum.) H. 15 cm.
Forum Museum, Rome.

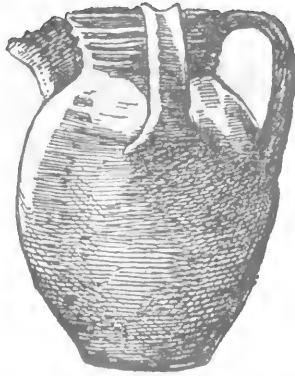


FIG. 20.—THREE-HANDLED BOCCALE. Spout broken, ridged at neck, flat at foot. Light red body. Lead glaze, deep and pale yellow in colour. (Found with fig. 19.) H. 19 cm.
Forum Museum, Rome.



FIG. 21.—**BOCCALE.** Spout broken, flat at foot. Light red body. Lead glaze, deep yellow in colour. Ornament in relief. (Found with fig. 18.) H. 23 cm. **Forum Museum, Rome.**

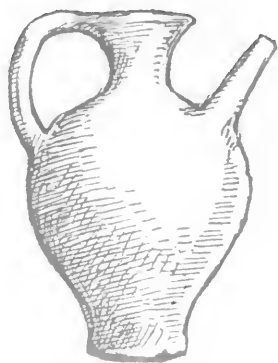


FIG. 22.—**BOCCALE.** Flat at foot. White body. Unglazed. Carefully finished. (Found with fig. 18.) H. 24 cm. **Forum Museum, Rome.**

GRAFFITO POTTERY.

IN the general advance made by the Italian ceramists after they had mastered the preliminary technical difficulties of their art they turned their attention, among other matters, to perfecting the graffito process of ornamentation. The method had been successfully practised by the Egyptians, both in ancient times and during the Mahommedan era. It affords the ceramist the opportunity of displaying some of the most captivating chromatic qualities of his art; it also permits a vigorous and forcible presentation, more so even than the painted design. When skilfully handled a peculiar brilliance and richness of effect may be attained by the judicious opposition of the crisp, sparkling lights and lines of actual shadow playing over the glazed surface of the pottery. The scheme of colour in the early work of the Byzantine period comprised two tints of yellow, but capable of considerable modification, tending either towards the retiring modesty of the pale primrose tint, or to the almost aggressive assertion of the orange and golden browns of the sunflower. The harmony was often extended by passages of transparent green, manganese, and raw-sienna floated into the general glaze. Pieces like the circular Plaque in the Museum at Padua, the Bowl supported by three lions at the Louvre, and the South Kensington Dish, having in the centre the mandoline player with two other figures, show in their different ways the high capabilities of the method.

It was probably produced in many places; two cities, however, can alone be named by the writer with certainty, these being Padua and Faenza. The proof is furnished by unfinished fragments having been turned up in local excavations. The Faventine examples are in the collection of Prof. Argnani* ; those from

* See ARGNANI: *Il Rinascimento delle Ceramiche Maiolicale in Faenza*, 1895, pl. v.

Padua (fragments only) are in the British Museum and South Kensington Museum; doubtless, however, there are similar specimens in other collections. The above examples date from the XVth century, to which period probably belong most of the earlier pieces hitherto found in excavations. Those in a single colour, a dull green, given in Plate III. of Prof. Argnani's work, 'Il Rinascimento delle Ceramiche Maolicale,' are attributed by him to the preceding century, and when still earlier specimens are brought to light it is likely that they also will frequently only be glazed in a single colour. The evidence as to date in figs. 23-33 is mainly that of style, not a very safe guide in the case of early graffito wares. But there is some confirmatory testimony forthcoming respecting the Turin group, which was found during the restorations executed at the Palazzo Madama in that city, in recent years: the objects were discovered in the portion of the Palace which is believed to have been built in 1460, hence they may be fairly assigned to the XVth century. To the same period will probably belong the Paduan group, figs. 23-28. In the case of fig. 26, the similarity of the central ornament to the Hôtel Cluny Plaque, dated 1475, leaves little doubt that it likewise was made in the XVth century, the time when St. Bernardino (1380-1444) of Siena introduced the cult of the Sacred Monogram; the Saint was in the habit of exhibiting when preaching a tablet whereon was depicted the Sacred Monogram surrounded by golden rays.

As to fig. 34, which is of uncertain provenance, the writer can indicate no similar ware. The motive of the fish swimming with sprays in their mouths recalls the fish having lotus flowers in their mouths of the ancient Egyptian pottery, and the bird in the centre suggests an Oriental derivation. The other objects of the Milan group are said to have been found with Roman remains; but this may have happened from the ground having been moved in modern times, and the remains of different periods thus becoming mixed; or the workmen may have placed in a common heap the objects found in different places.



FIG. 23.—**BOCCALE.** Mezza-maiolica. Trilobed at neck, flat-handled, ornamented with two wavy lines, flat at foot. Light red body. Ornament in graffito, painted in green and yellow on warm white ground. H. 16 cm. **Museum at Padua.**

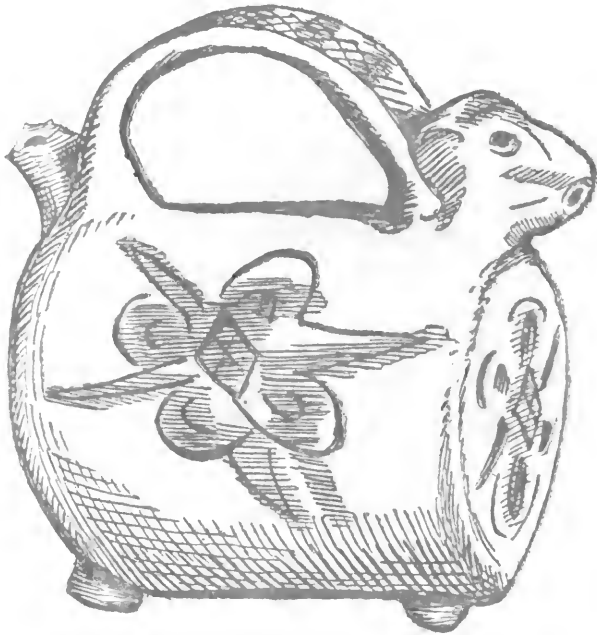


FIG. 24.—BOCCALE IN SHAPE OF ANIMAL. Mezza-maiolica. A similar shape is found in the ceramic art of antiquity and in Spanish-Moorish ware. The orifice for pouring in the liquid at the tail is broken, also at the head. Light red body. Ornament in graffito, painted in green and yellow on toned white ground. H. 13 cm.

Museum at Padua.

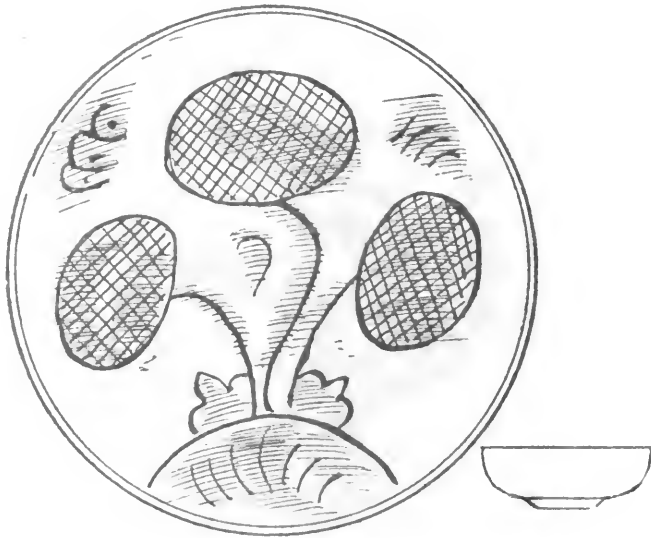


FIG. 25.—SCODELLO. Mezza-maiolica. Hollow foot. Light red body. Ornament in graffito, painted in green and yellow on warm white ground. D. 14 cm. **Museum at Padua.**



FIG. 26.—SCODELLO. Mezza-maiolica. Light red body. Ornament in graffito, painted in green and yellow on toned white ground. (From Padua.) D. 14 cm. **British Museum.**



FIG. 27.—SCODELLO. Mezza-maiolica. Light red body. Ornament in graffito, painted in green and yellow on toned white ground. (From Padua.) D. 13 cm. **British Museum.**



FIG. 28.—SCODELLO. Mezza-maiolica. Light red body. Ornament in graffito, painted in green and yellow on toned white ground. The object was probably a wine-cup belonging to a tavern which had the sign of the Lion d'Or. (From Padua.) D. 12 cm. **British Museum.**



FIG. 29.—**BACILE.** Mezza-maiolica. Red body. Ornament in graffito, painted in green on toned white ground. (Found in excavations at the Palazzo Madama.) D. 26 cm. **Palazzo Madama, Turin.**



FIG. 30.—**BACILE.** Mezza-maiolica. Red body. Ornament in graffito, painted in green and yellow on toned white ground. Compare with fig. 2 in preceding volume on the Oriental Influence. (Found along with fig. 29.) D. 24 cm. **Palazzo Madama, Turin.**



FIG. 31.—SCODELLO. Mezza-maiolica. Red body. Ornament in graffito, on yellow ground. (Found with fig. 29.) D. 13 cm.
Palazzo Madama, Turin.

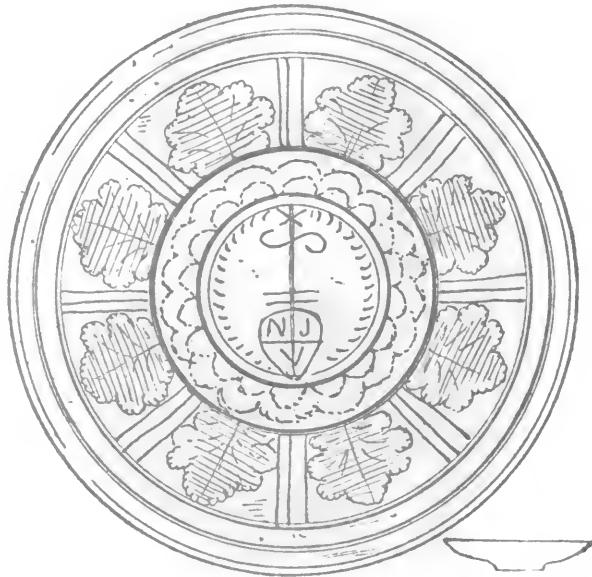


FIG. 32.—PLATE. Mezza-maiolica. Red body. Graffito ornament on green ground. Much covered with iridescence. (Found with preceding.)
D. 18 cm. **Palazzo Madama, Turin.**

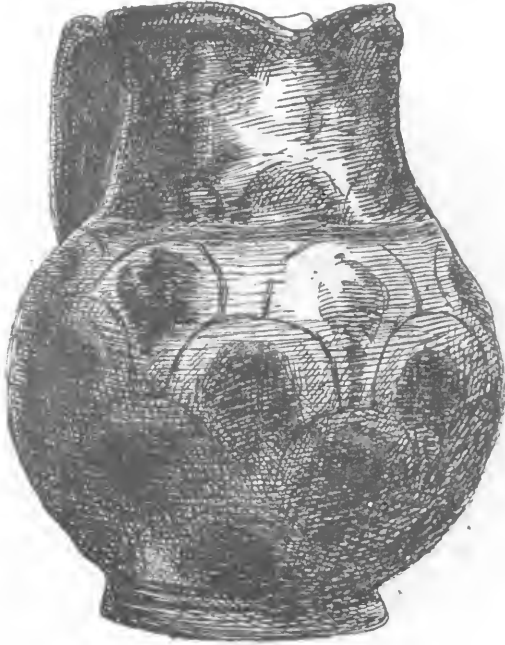


FIG. 33.—**BOCCALE.** Mezza-maiolica. Trilobed at mouth, flat handle.
Ornament in graffito, painted in green and manganese on white ground.
Bargello, Florence.



FIG. 34.—PLATE. Mezza-maiolica. Hollow foot. Red body. Ornament in graffito, painted in green and yellow on a yellowish ground. Carefully executed. Provenance unknown. D. 20 cm.
Milan Museum.

PAINTED POTTERY.

THE faïence illustrated in figs. 35-76 represents certain types of Maiolica and Mezza-maiolica in painted ornament, made by the Italian potters at what is believed to be the time of the first introduction of the art into Italy. The technical qualities displayed all indicate the practice of an art in its primitive stage. Occasionally the vessels are well "thrown," generally, however, their manipulation is wanting in finish and their shapes are frequently unsymmetrical. On putting one's hand inside them the ridges caused by the pressure of the potter's fingers on the plastic clay while it turned on the wheel are unmistakably evident—it is a "touch of a vanish'd hand" across the centuries. Even the exteriors will show the same ridges in a less degree, the inequalities imparting a soft variation of light and shade which is agreeable rather than otherwise to the eye. Further examining the vessel one may see the mark of the finger and thumb which held it while it was being dipped in the glaze, or turning it upside down we note the diminishing curves made by the string by which it was cut off the wheel. The wares, indeed, abound in those picturesque accidents which endear them to the student of history, but which it is to be feared would incur the severest censure of the Staffordshire manufacturer if present in the wares of today. He would especially condemn the inequality of the glaze, and as to the poverty of the palette, it was so deplorable as to be quite beneath the notice of a self-respecting man of business.

It must be confessed there are here no hints of the facile drawing or the striking arrangements of brilliant colour displayed on an immaculate glaze, with a dash and bravura arising from perfect training on the most approved scientific principles, which is characteristic of the finished performance of the artistic athletes of the XVIth century. Here all is modest and unpretending.

We are reminded of the reticence and austerity of the old Etruscan design. Yet not infrequently accompanied with an artless grace which is very naïf and pathetic. These early essays have also the interest of themselves telling something of their own story, but it is perhaps only the practical potter and the chemist who will divine the whole of its meaning. Some portion of it is apparent to all, the record of baffled efforts, of strenuous endeavour, and of difficulties overcome may be read as plainly on the surface of these fragile objects, which have been hidden some five hundred years in the earth, as if it came straight from the lips of the potters.

The vessels have been found in the course of excavations made for building purposes, in river-beds and at the bottom of ancient wells*. They appear all to have come to light within the last twenty years, or if any had previously turned up they were unnoticed. Their discovery is mainly due to the modern spirit of enquiry which was not satisfied with the lax method of the former historians of the art. Among those by whom the search has been most successfully prosecuted are Prof. F. Argnani and the late Dr. Funghini; to their diligence and intelligent curiosity the student will always remain deeply indebted for shedding light on

* Dr. Funghini states that he found boccali in wells, in 1885, at a place called Saione, in the neighbourhood of Arezzo, at Maccagnolo, a village near Arezzo, and at Monterchi in the valley of the Tiber. The vases were arranged in strata and were in each case covered with a flat stone, the object being to clarify the water, as pebbles from a river are now put into wells for the same purpose. At Monterchi there were as many as six layers, the lower representing earlier, the upper later wares: Dr. Funghini attributes the vessels in the top stratum to Montelupo; the evidence he offers, however, is not convincing. See FUNGHINI, Osservazioni e Rilievi sulle antiche Fabriche di Maiolica in Toscana, 1891. Some of these boccali, which are intact and whereon the originally white glaze is still lustrous, are now perfectly black, the ornamentation showing only by a slightly perceptible extra shine on the surface where it has been. In other cases the white has changed to a leaden grey, the discoloration having arisen from the chemical action of certain properties in the water. The pottery which has lain buried in the earth, as that found at Faenza, seems to have changed very slightly in colour.

what had hitherto been the most obscure passage in the history of the national art. It was obscure because the historians had neglected the principal source from which the materials for their work could be obtained, namely, the actual objects. These they could not cite, consequently they were reduced to barren conjectures on what was purely imaginary, or they amused themselves with sterile discussion respecting that which was unimportant. To take an instance : one favourite subject of controversy related to the invention of the stanniferous glaze, which the writers assumed to have been discovered in Italy. It was a question which had a really important bearing on the history of the evolution of the art, but its solution was entirely a matter for experts—for chemists and practical potters. Instead of obtaining this expert opinion, for which, indeed, it would have been necessary first to produce the pottery, the learned authors built up, in their libraries, theories of the most ingenious construction, basing their arguments on the writings of other learned authors, equally ingenious yet also equally disdainful of the only kind of research which would be fruitful and profitable. It should be mentioned that the controversy had also a humorous side, tin glaze was in well-understood application by the Oriental ceramists a couple of hundred years before Luca della Robbia (who was generally but, of course, erroneously assumed to be its inventor) was born.

There have not yet been discovered any contemporary documents whereby the following boccali and scodelli can be exactly dated, but judging from the style of their decoration, as in the Mediæval letters painted upon them, the motives of ornamentation, and the heraldic devices they bear, they may be assigned with some degree of probability to the end of the XIVth and the early part of the XVth centuries. A few of the fragments and boccali found in excavations at Faenza bear the Manfredi arms * ; hence there can

* See ARGNANI: *Maioliche Faentine*, 1839, plate v. fig. 3. Prof. Argnani states the Manfredi arms painted on the boccale are of the end of the XIVth century.

be little doubt of their being made for the use of the reigning princely family. In the case of others whereon are painted letters, probably the initial letters of Faventine citizens, the evidence is not forthcoming which will identify the particular individuals. So likewise with the arms or badges of religious confraternities, whereof perhaps fig. 37 is an example. It was the custom, as will be subsequently shown in illustrations of a more advanced ware, for hospitals, like that of Sta. Maria Nuova, at Florence, and La Scala, at Siena, to have their devices painted on the pottery of their pharmacies. Ecclesiastical dignitaries also had their arms displayed on the dishes, etc. of their table service. Hence it may be expected that when the representation of these early wares is larger, useful hints for dating and identification may be obtained from this source.

Further assistance towards the chronological arrangement of the early wares may be derived from observing the quality of the colours wherein the ornament is painted. It will be noted that some are painted in two colours only, namely, manganese and a bright but not deep copper-green, and these are found on the vessels which from their technique and design may fairly be concluded to belong to the earliest work. Then, maintaining the same criterion, as the executive ability advances it is seen that a pale yellow, as in fig. 40, and a blue (fig. 76) are added to the former colours. The cobalt appears to have been of impure quality and to have been applied thickly; it is sometimes scarcely to be distinguished from a solid black, afterwards, however, it is lighter in tint and is applied thinly, as a wash. Later on comes an orange, then a deep red, until finally the full power of the Maiolica palette is attained. There will, of course, be instances of overlapping, some potteries being in advance of others in technical knowledge, hence it may not always be possible to determine the relative advancement of the art in various cities, or even of different potteries in the same city. The graffiti wares appear to have been coloured in the primitive green (oxide of

copper), manganese, and transparent yellow (oxide of iron) for some time after the palette used for the painted wares had reached its full scope.

Considering the comparatively limited training of the potters at this period it is not surprising that they attempted little in the style of relief-ornament. Two pieces alone have fallen within the cognizance of the writer—the one being the *boccale* illustrated in Prof. Argnani's 'Il Rinascimento,' plate viii. figs. 1, 3; the other is the *boccale* with the female head and the two ornamented bosses in the Arezzo Museum, fig. 51. Both are specially interesting from showing the early form of a method which was extensively practised by the immediately succeeding schools of ceramic art in Italy. The Arezzo example was acquired by the Director of the Museum, Signor Comm. G. J. Gamurrini, at Cortona, and it is possible that it came from a pottery at that city. That the art was practised there is known from Vasari's biography of his great-grandfather, Lazzaro Vasari. The Vasari family were originally from Cortona, their calling being that of potters, hence their name. According to the biographer, Lazzaro himself was a painter and an intimate friend and companion of Piero della Francesca, both working at Arezzo at the same time, Lazzaro finally settling there; his brothers, however, remained at their native city. Vasari's account of his ancestors and their doings is somewhat vague; there appears, however, to be confirmatory evidence that his family came from Cortona and were potters. The female head in the Arezzo *boccale* is in its modest way suggestive of the Piero della Francesca type, and it is not improbable that all forms of art, including the ceramic, practised at Cortona were more or less influenced by the illustrious Master of Borgo San Sepolcro.

By the kindness of Dr. Otto von Falke, Director of the Cologne Museum and author of the excellent Handbook on Maiolica issued by the Berlin Museum, the writer is enabled to give an illustration of the celebrated so-called Cup of St. Francis (1182–1226) preserved in the Church of the Minorite Friars at Cologne. The cup

was fractured during the last century, and was then set in silver, having engraved ornament of the period of Louis XVth; the silver hiding the handles and the outside of the cup. Dr. von Falke states the interior of the cup is covered with a thin and finely crackled tin glaze of a cream-white colour, the design of the instruments of the Passion of Our Lord being painted in manganese and green. The tradition at Cologne is that the scodello is the actual drinking-cup of St. Francis. There are, however, no documents proving the fact earlier than the XVIth century. Judging from the technique and style of drawing, Dr. von Falke believes the object is Italian and may possibly be of the XIVth century, which appears to the writer to be, so far as our present knowledge stands, certainly the earliest period to which it may be assigned. The oldest dated representation of a similar motive in Maiolica, although in that instance including the figure of our Lord, is the plate at Sèvres inscribed DON GIORGIO. 1485. The cup cannot, of course, be accepted as having belonged to St. Francis; it has nevertheless an historic interest similar to that of the pottery bearing the Sacred Monogram, the motive in that case being inspired by the preaching of St. Bernardino at a known period. It may have been thus with the Passion pottery, it also synchronising with a revivalist movement, but not the one in which St. Francis was the moving spirit, more probably one at the end of the XVth century, and which would make the Cologne cup a contemporary of the Sèvres plate.

The fragment found in 1890 among the ruins of the Abbey of the Sagra di San Michele (fig. 67) has all the elements of the technique, design, and colour of the wares under consideration, and must therefore be classed in the same category. The ornamental motive is, however, more elaborate and the drawing more precise than one usually finds in these wares, so that it may perhaps be taken as a unique example of the most advanced work of its kind. Its accidental discovery suggests the wealth of material for the history of Maiolica now lying hidden beneath the soil in Italy.

The native writers on the subject are fond of indulging in regrets that the beautiful wares of old times now adorn only the collections of the "*stranieri*." The regret is certainly well founded. It happened that in the swing of the pendulum, and in matters of taste in Italy the swing is apt to have a strong impulsion, the master-work of the XVth and XVIth centuries lost much of its interest in the eyes of the Italian dilettanti of the succeeding time, whilst many of the foreign, especially the English, connoisseurs maintained their admiration for the art of the Renaissance, gladly buying what the Italians willingly sold. However, while very excusably lamenting his loss the Italian until lately has apparently forgotten that the motherland still holds in her bosom a treasure far richer than that captured by the foreigner, and which, whenever he chooses to unearth it, will enable him to write a history that will be neither hesitating nor halting, because founded on that kind of documentary evidence which is always the most trustworthy. It should, however, be added in the interest of science that the buried remains when brought to light ought to be placed in the nearest Museum. Within the last half-dozen years the writer has known two important collections of fragments, together with some almost complete examples of early Maiolica, which have disappeared, and all his efforts to trace them, for the purpose of the present work, have proved entirely fruitless. It would likewise be desirable for the Museums after acquiring remains of this nature to publish them, or at least let it be known that they possess them.

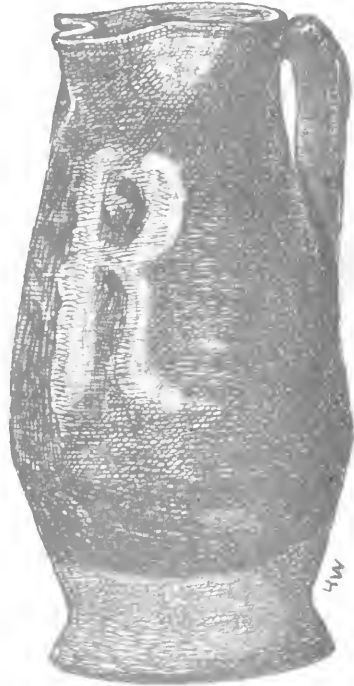


FIG. 35.—BOCCALE. Mezza-maiolica. Trilobed at mouth, fluted handle turned up below. Pale buff body. Ornament, a mediæval letter. Much discoloured. (From the Castellani Sale.) H. 23 cm.

British Museum.

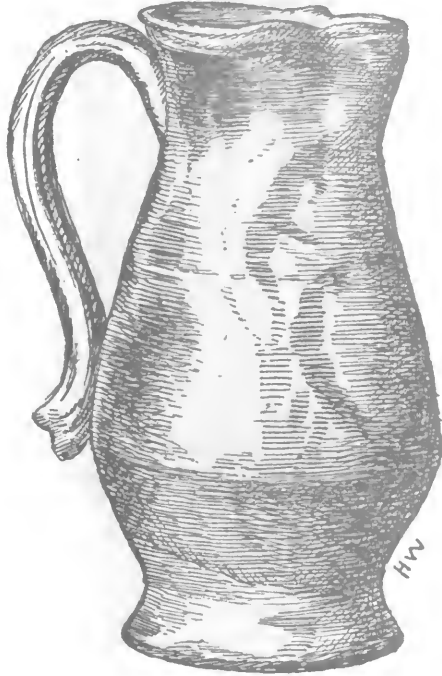


FIG. 36.—BOCCALE. Mezza-maiolica. Similar to preceding, except that it is less black. (From the Castellani Sale.) H. 16 cm.

British Museum.

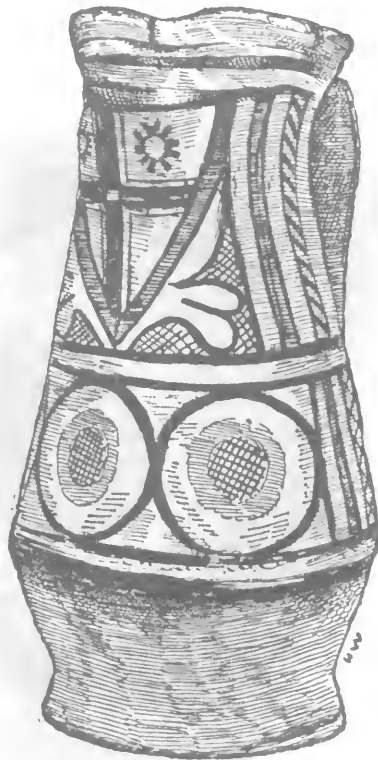


FIG. 37.—BOCCALE. Mezza-maiolica. Trilobed at lip, handle fluted and turned up at bottom, flat at foot. Pale buff body. Ornament drawn in manganese, painted on white ground in green, the handle painted in bars of green and manganese. The XIIIth Century, heater-shaped shield may contain the device of a Confraternity. The slip and glaze in this and in the majority of the boccali stop short some distance above the foot of the vessel. (From Florence.) H. 22 cm.

British Museum.



FIG. 38.—**BOCCALE.** Mezza-maiolica. Circular top, detached flattened spout, flat at foot. Pale buff body. Ornament drawn in manganese, painted on white ground in green, the leaf a brownish tint; kind of fleur-de-lis in green under spout, the handle barred with lines in manganese. (Found in the bed of the Tiber, at Rome.) H. 19 cm.

British Museum.



FIG. 39.—**BOCCALE.** Mezza-maiolica. Circular top, flattened spout, flat at foot. Pale buff body. Ornament drawn in manganese, painted on white ground in green, diagonal bands of green on handle. (Found in the Tiber, at Rome.) H. 20 cm. **British Museum.**



FIG. 40.—BOCCALE. Mezza-maiolica. Circular top, detached flattened spout, flat at foot. Pale buff body. Ornament drawn in manganese, painted on white ground in green and yellow. (Found in the Tiber, at Rome.) H. 18 cm. **British Museum.**



FIG. 41.—BOCCALE. Maiolica. Trilobed at top, flat at foot. Buff body. Ornament drawn in manganese, painted on white ground in green. (Formerly belonged to Dr. Funghini.) H. 16 cm. **Henry Wallis.**

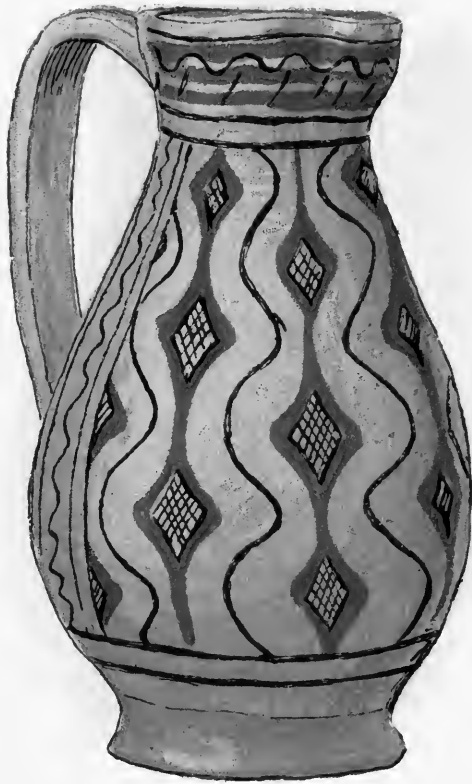


FIG. 42.—BOCCALE. Maiolica. Trilobed at lip, flattened handle, flat at foot. Pale red body. Ornament drawn in manganese, painted on white ground in green, diagonal lines of green on handle. (Formerly belonged to Dr. Funghini.) H. 23 cm. **Henry Wallis.**



FIG. 43.—BOCCALE. Maiolica. Trilobed at top, flattened handle, flat at foot. Pale buff body. Ornament drawn in manganese, painted on white ground in green. (Formerly belonged to Dr. Funghini.) H. 23 cm.
Henry Wallis.



FIG. 44.—**BOCCALE.** Mezza-maiolica. Circular at mouth, flattened spout joined to neck. Pale buff body. Ornament drawn in manganese, painted in green. (Found at Perugia.) **Prof. Moretti.**



FIG. 45.—SCODELLO WITH TWO HANDLES. (The so-called Cup of St. Francis.) Maiolica. The body unknown, the outside of the cup and the two handles being hidden under a silver mantle having Louis XV. ornamentation. The inside of the cup is covered with a thin and finely crackled glaze of a cream-white colour; the ornament is drawn in manganese and painted in green on a white ground. D. 10 cm.

The Church of the Minorite Friars, Cologne.

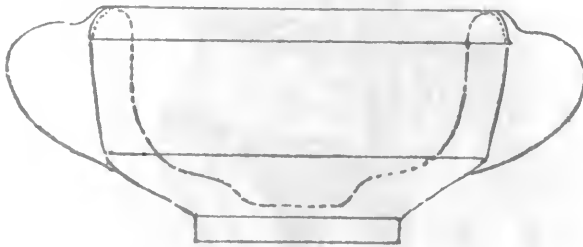


FIG. 45 *a*.—Drawing showing the shape of the CUP OF ST. FRANCIS.



FIG. 46.—BOCCALE. Maiolica. Trilobed at mouth. White body. Ornament drawn in manganese, painted in green and manganese on white ground: the Manfredi arms displayed on the shield. (See Argnani, *Maioliche Faentine*, 1889, plate iv. Copied by permission of Prof. Argnani.) H. 27 cm. **Faenza Museum.**

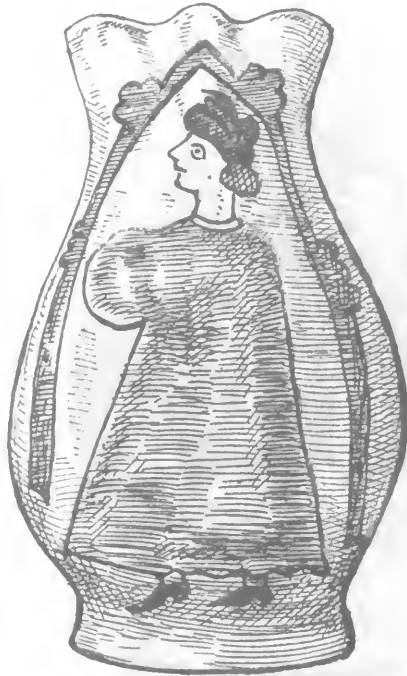


FIG. 47.—BOCCALE. Maiolica. Trilobed at mouth. Buff body. Ornament drawn in manganese, painted in green and manganese on white ground. This is the earliest representation of the human figure on Maiolica known to the writer. (See Argnani, *op. cit.* plate xx. Copied by permission of Prof. Argnani.) H. 27 cm. **Signor A. Matteucci.**

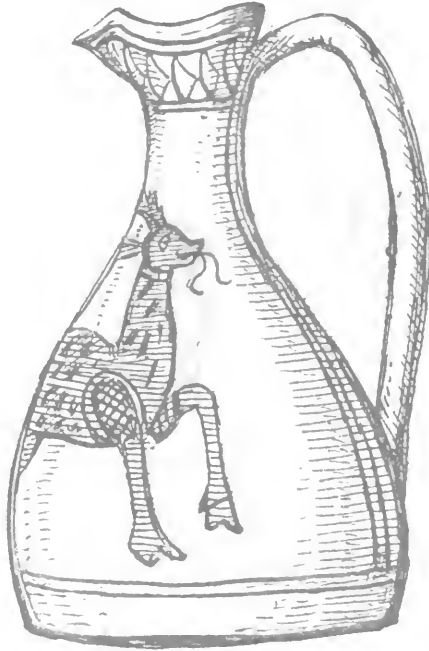


FIG. 48.--BOCCALE. Maiolica. Trilobed at mouth. Buff body. Ornament, a stag drawn in manganese, painted in green, covered with short touches in manganese, one leg is cross-hatched, white ground. H. 15 cm.
Ravenna Museum.

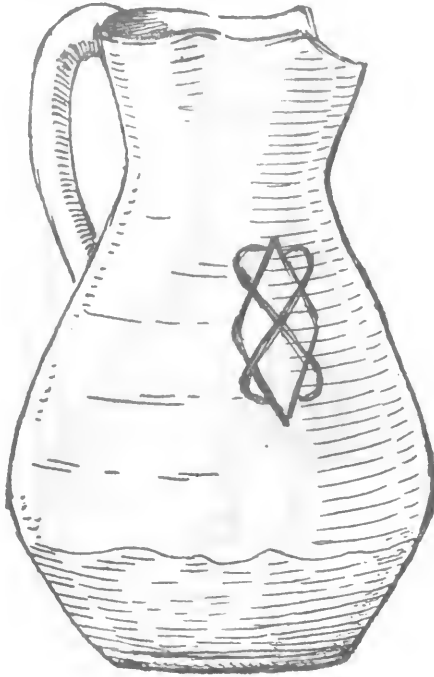


FIG. 49.—BOCCALE. Mezza-maiolica. Trilobed at mouth. Red body. Ornament drawn in manganese on white ground. The vitreous glaze covering the body, beneath the slip, makes it bright in colour. H. 18 cm. **Milan Museum.**



FIG. 50.—**BOCCALE.** Mezza-maiolica. Circular top, flattened spout attached at lip. Buff body. Ornament drawn in manganese, painted in green on white ground; the rudimentary flowers on and beneath the spout are common in an early Egyptian slip ware. H. 22 cm.

Bargello, Florence.

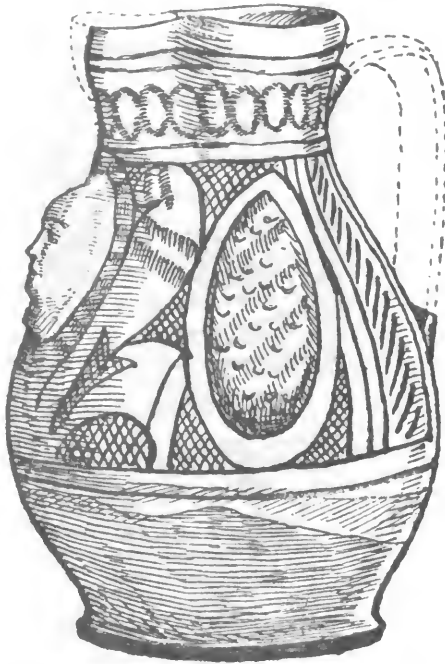


FIG. 51.—BOCCALE. Mezza-maiolica. Trilobed at mouth, flat handle (missing), the head and two bosses in relief and solid. Buff body. Ornament drawn in manganese, painted in green on white ground. (From Cortona.) H. 22 cm. **Arezzo Museum.**



FIG. 52.—PART OF A BOCCALE. Pale buff body. Ornament drawn in manganese, painted in green on white ground. **Signor S. Bardini.**

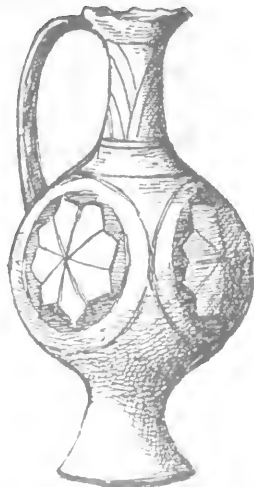


FIG. 53.—BOCCALE. Mezza-maiolica. Thin neck, projecting at lip, globular belly, wide at foot. Light buff body. Ornament drawn in manganese, painted in green on white ground. **Signor S. Bardini.**

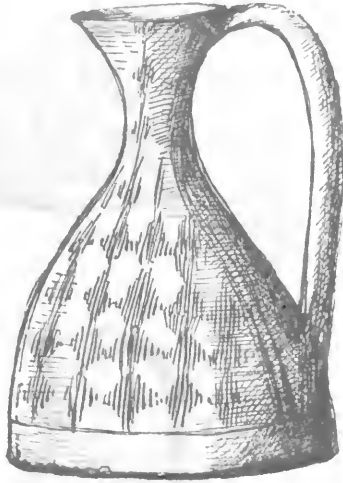


FIG. 54.—BOCCALE. Mezza-maiolica. Narrow neck, projecting at lip, flattened handle; an Etruscan shape. Pale buff body. Ornament drawn in manganese on white ground, the diamonds composed of thin strokes. **Signor S. Bardini.**

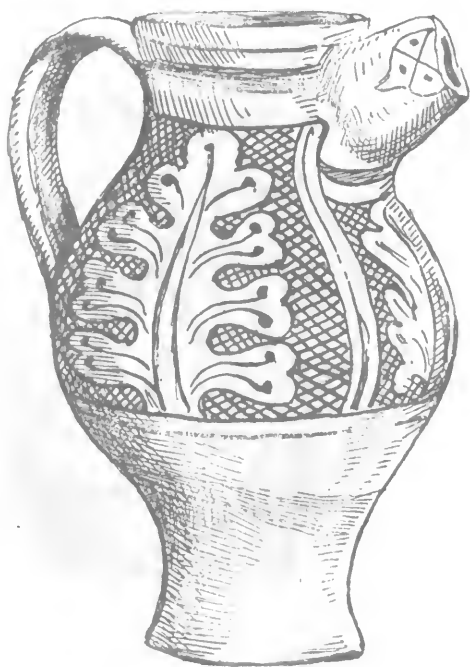


FIG. 55.—BOCCALE. Mezza-maiolica. Circular top, flattened spout (broken) joined to neck. Buff body. Ornament drawn in manganese, painted in green on white ground. (Found in the Basilica Emilia, in the Roman Forum.) H. 24 cm. **Forum Museum, Rome.**



FIG. 56.—BOCCALE. Maiolica. Circular top, wide foot, flattened handle. Buff body. Ornament drawn in manganese, painted in green on white ground. (Found in a tomb at Saint-André-de-Clermont, France.)
H. 135 mm. **Musée de Sèvres.**



FIG. 57.—**BOCCALE.** Mezza-maiolica. Circular top, flattened handle, detached flattened spout. Buff body. Ornament in manganese, painted in green on white ground. (The examples belonging to Prince Liechtenstein have not been seen by the writer; he is therefore obliged to omit certain particulars in their description.) **Prince Liechtenstein.**

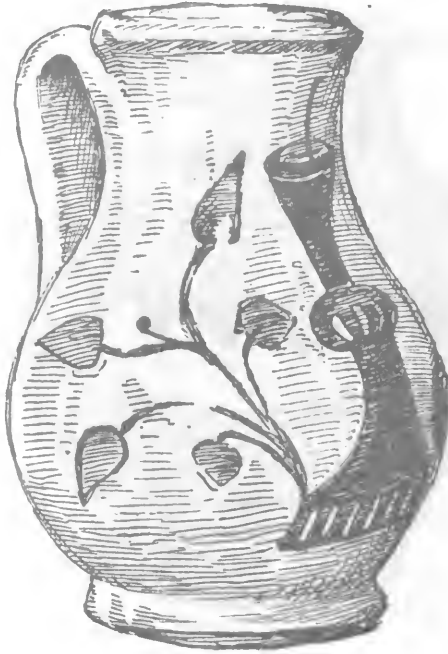


FIG. 58.—BOCCALE. Maiolica. Circular top, flattened handle, slightly projecting at foot. **Prince Liechtenstein.**



FIG. 59.—BOCCALE. Maiolica (?). Trilobed at mouth. Buff body.
Ornament drawn in manganese, painted in green on white ground.
H. 17 cm. Musée de l'Hôtel de Cluny.



FIG. 60.—BOCCALE. Maiolica (?). Trilobed at mouth. Buff body.
Ornament drawn in manganese, painted in green on white ground.
Prince Liechtenstein.

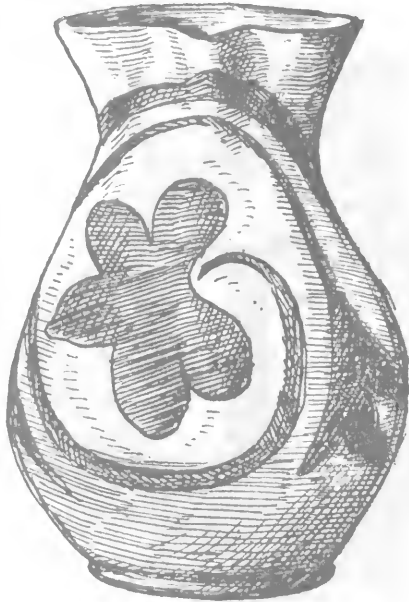


FIG. 61.—**BOCCALE.** Maiolica. Trilobed at mouth. Buff body. Ornament drawn in manganese, painted in green on white ground. H. 18 cm.
Henry Wallis.



FIG. 62.—BOCCALE. Maiolica. Trilobed at mouth. Buff body. Ornament drawn in manganese, painted in green on white ground. H. 15 cm.
Henry Wallis.



FIG. 63.—TWO-HANDLED JAR. Maiolica. Prince Liechtenstein.



FIG. 64.—BOCCALE. Maiolica. Circular top, cylindrical neck, globular belly, wide at foot. **Prince Liechtenstein.**



FIG. 65.—BOCCALE. Mezza-maiolica. Small circular top continued into long projecting spout, flat handle. Ornament originally painted on white ground. The surface is now a uniform black, the ornament only to be distinguished by a slight extra shine. H. 19 cm.

British Museum.

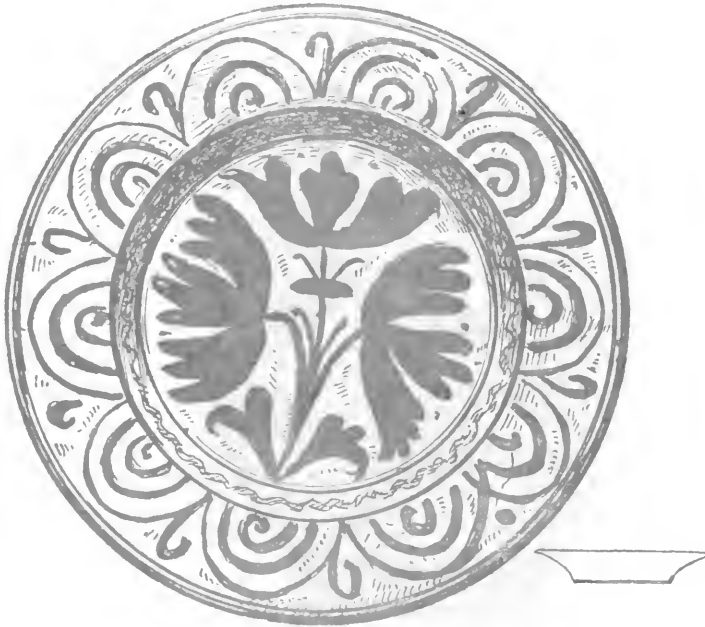


FIG. 66.—PLATE. Buff body. Ornament drawn in manganese, the flowers painted in deep blue, the leaves, the wavy ornament, and scrolls on rim in green on white ground; back and edge of rim covered with a yellow-green glaze. (Found in the Tiber.) D. 28 cm.
(361-83) South Kensington Museum.



FIG. 67.—**FRAGMENT** (centre of a Plate). Red body. Ornament drawn in dark manganese, painted in green on white ground, quatrefoil ornament on reverse. (Found at the Sagra di San. Michele, in 1890.)
Palazzo Madama, Turin.

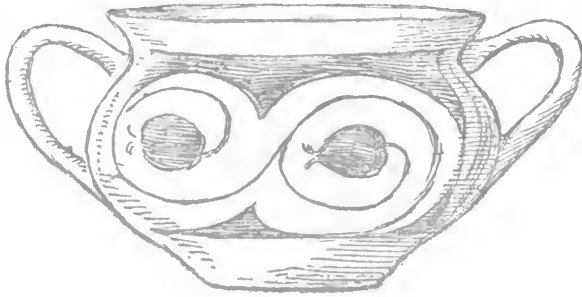


FIG. 68.—SCODELLO WITH TWO HANDLES (one missing).
Mezza-maiolica. Pale red body. Ornament drawn in manganese,
painted in green on white ground. (Found in excavation on the
Palatine Hill.) D. 11 cm. Museo delle Terme, Rome.



FIG. 69.—SCODELLO. Maiolica. Pale red body. Ornament drawn in manganese, painted in blue on white ground. (Found on the Palatine Hill.) D. 12 cm. **Museo delle Terme, Rome.**



FIG. 70.—SCODELLO. Mezza-maiolica. Pale red body. Ornament drawn in manganese, painted in green on white ground: the ornament is similar to that found on an Egyptian slip-ware. (Found in the Tiber.) D. 12 cm. **Museo delle Terme, Rome.**

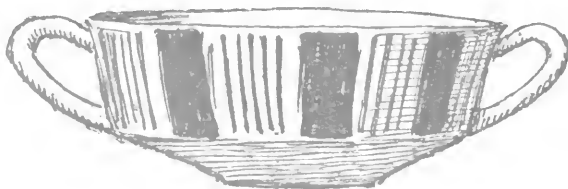


FIG. 71.—SCODELLO WITH TWO HANDLES. Mezza-maiolica.
Pale red body. Ornament drawn in manganese, painted in blue on
white ground. (Found on the Palatine Hill.) D. 15 cm.
Museo delle Terme, Rome.

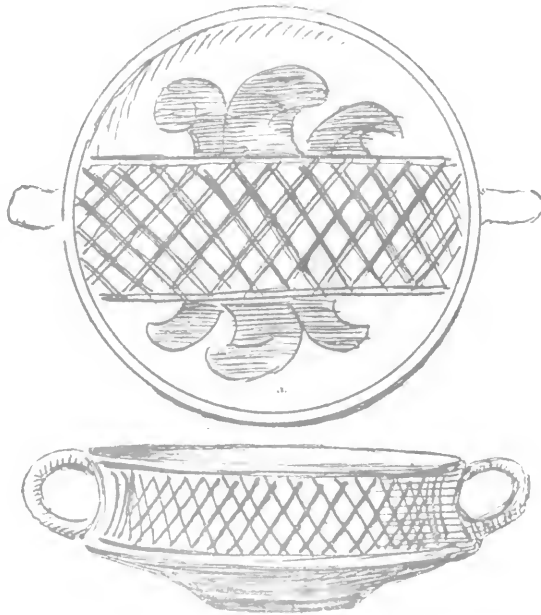


FIG. 72.—SCODELLO WITH TWO HANDLES. Mezza-maiolica.
Red body. Ornament drawn in manganese, painted in green on white
ground. Museo delle Terme, Rome.

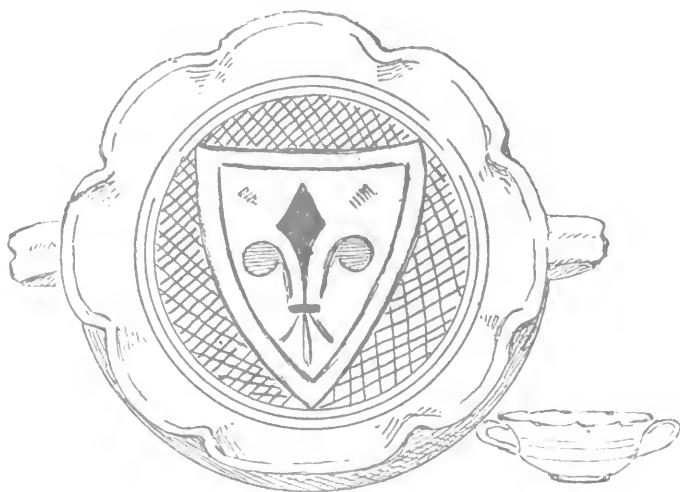


Fig. 73.—SCODELLO WITH TWO HANDLES. Mezza-maiolica. Buff body. Ornament drawn in manganese, painted in green on white ground; the centre leaf of fleur-de-lis in manganese, the side ones in green. D. 19 cm. **Bargello, Florence.**

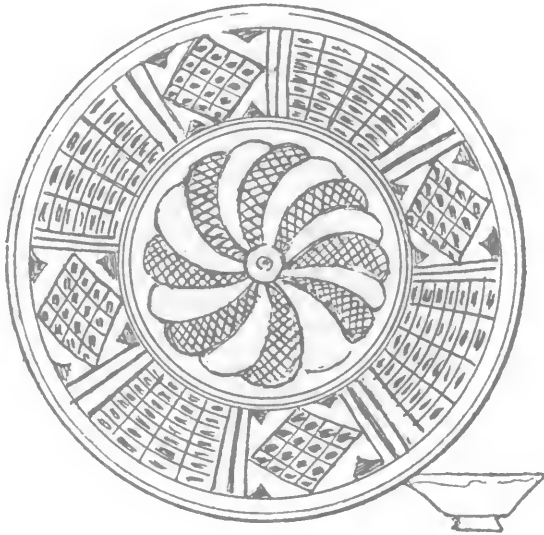


FIG. 74.—BACILE. Mezza-maiolica. Hollow foot. Pale buff body. Ornament drawn in manganese, painted in blue, raw sienna, and a pale yellow on white ground. D. 17 cm. **Milan Museum.**

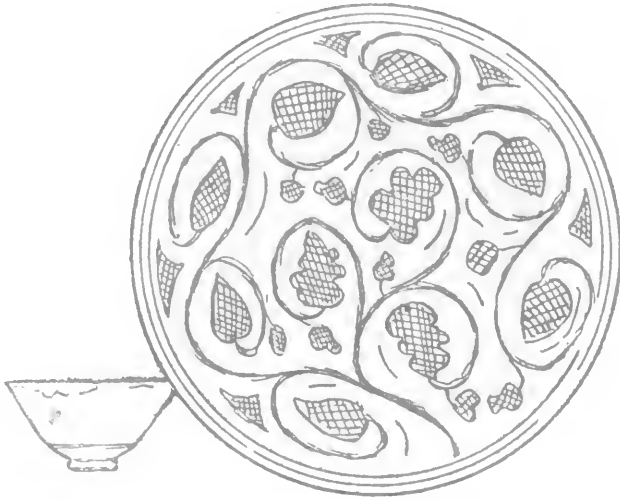


FIG. 75.—**BACILE.** Mezza-maiolica. Hollow foot. White body, the glaze is only at the edge on the exterior. Ornament drawn in manganese, painted in green on white ground. A strong likeness in this and the preceding to Oriental ware—so much so, indeed, as to suggest a doubt whether they are actually Italian: compare ornament with fig. 94. D. 17 cm. **Milan Museum.**

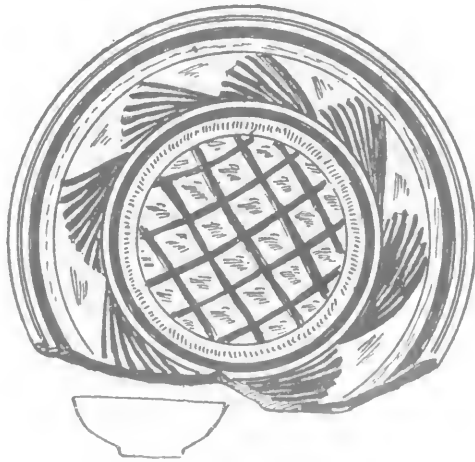


FIG. 76.—SCODELLO. Maiolica. Buff body. Ornament painted in blue, the small crosses in trellis-work, the line round centre, and the outside touches in pale yellow, white ground. (From Faenza.)
D. 14 cm. **British Museum.**

POTTERY REPRESENTED IN PICTURES AND SCULPTURE.

THE prospect of ever finding any illustrated description of the ceramic art of the XIVth or XVth centuries, written and drawn at the period, is so remote that it needs only stating to be at once abandoned as hopeless. The potters at that time were too busy with their clay and their pigments to write for posterity. It is not until the following century that we find a Piccolpassi inditing a treatise on his art. The most the earlier masters would set to paper would be some receipts for the preparation of glazes or colours, or perhaps jottings of motives of ornamentation and sketches of shapes of vessels. These would be affixed to the walls of the work-rooms and would perish when they had served their purposes. Failing first-hand documents of this nature, some valuable information may be derived from the contemporary sculpture and pictorial art, wherein, naturally, representations of vases would sometimes find a place. The subjects of the compositions were generally taken from past history, but the accessories introduced, the pottery, the armour, and frequently the dresses represented, were those of the artist's own day. In the case of the pottery, the shapes and ornament may have been sometimes generalized by the artists. Absolute exactitude in details was perhaps not attempted, still it is evident the vessels depicted are not mere fancies but are those the painter had himself seen, either in use or for ornament.

Coming to particulars, there can be little doubt the jugs and jars on the shelves in fig. 77 reproduce the actual pots a Physician would have in his consulting-room. They have a genuine air about them there is no mistaking. And what is known of the pottery of the first half of the XIVth century confirms the

impression*. Those familiar with the Ravenna mosaics will remember that the few vessels introduced in them are Byzantine in form, and probably represent similar cups or vases in use at Constantinople. The wine-jars from the Marriage at Cana panel, in the Ravenna chair, fig. 78, are, however, designed on the lines of amphoræ in use in Italy during the classical period; hence it is possible the style was continued into the Byzantine period.

The boccali on fig. 79 portray the simple forms of jugs so frequently found in the XVth century frescoes. They are usually without ornament and suggest wares that are not glazed; this may, however, arise from the treatment not being naturalistic in aim, or from the original frescoes having been repainted; it is therefore only on the question of shape that their testimony is valuable. In some instances the representation in the frescoes is all that can be desired, as in the jug in the Pomposa composition of the Miracle of S. Benedetto, fig. 81. We cannot of course say whether the ware is in Maiolica or Mezza-maiolica, it is probably the latter; it displays, however, a freedom of drawing in the ornament one hardly expects to find in Italian ceramic design of the first half of the XIVth century, and hence it may be suggested that it is a specimen of an imported Oriental ware. In German paintings of the same century are sometimes introduced unmistakable Oriental vases, as in the Annunciation in the Cologne Gallery, no. 117 †. The large vase with a lid in fig. 80, no. 4, from a picture in the Siena Gallery, is also Oriental. If the conjecture respecting the jug in the Pomposa fresco is well founded, then that in Pietro Lorenzetti's picture on the Uffizi, fig. 80, no. 3, is also probably Oriental; or if not, since the picture dates from the first

* The panel from the series called the Seven Arts is in descriptions of the Campanile usually termed the Potter ("*L'arte di fabricare le stoviglie*"); this is an error. Other instances of the motive can be cited in the art of the period, likewise the allusion to the examination being made by the Physician is common in literature.

† See HENRY WALLIS: *The Godman Collection, Persian Ceramic Art, 1893. Appendix, plate xiii. fig. 4.*

half of the XIVth century, the actual Italian boccali that have been discovered will belong to an earlier period than is at present assigned to them. Again, in the case of no. 6, fig. 80, which will belong to the commencement of the same century, it is scarcely likely that Siena produced in Duccio's time a ware as advanced in shape or having ornament so elaborate. It would not, however, be surprising if the vessels in Ambrogio Lorenzetti's Nativity of the Virgin in the Siena Gallery, fig. 82, were made in the painter's native city in the middle of the century; their simple ornamentation is precisely what would be expected on Siennese pottery of that time. That the Oriental metal vases were known at Siena is shown from the vase and basin in the Birth of St. John the Baptist by Paolo di Giovanni, in the gallery of that city. The elaborate gold ewers in some Siennese pictures, as in the Annunciation by Simone Martini and Lippo Memmi, in the Uffizi, and in an Ambrogio Lorenzetti at the Siena Gallery, are designed on the lines of the Mosul metal work, but whether copied directly from Oriental objects it is perhaps impossible to determine.

From what has been stated it may fairly be inferred that the early Siennese Maiolica must have been of more than usual interest. It is therefore to be regretted that apparently none of it has survived, the earliest being some few tiles from the library of the Duomo and others from the palace of Pandolfo Petrucci, both dating from the first decade of the XVIth century. The late Bernardino Pepi, the druggist, who made some clever imitations of the Petrucci tiles, told the writer that he remembered other and earlier tiles in the Siennese churches, all which were removed and thrown away by the architects at the time the edifices were restored. Probably these particular pieces may never be recovered, but intelligent search within or outside the city might at least find some remains of the native potteries of the first period of the Renaissance.



FIG. 77.—THE PHYSICIAN. Alto-relievo on the Campanile del Duomo, Florence. Attributed to Giotto and Andrea Pisano.



FIG. 78.—**AMPHORÆ** from a panel in the pastoral chair of St. Maximian, in the sacristy of the Cathedral at Ravenna. Ivory carving, said to be of the VIth century. **Ravenna Cathedral.**

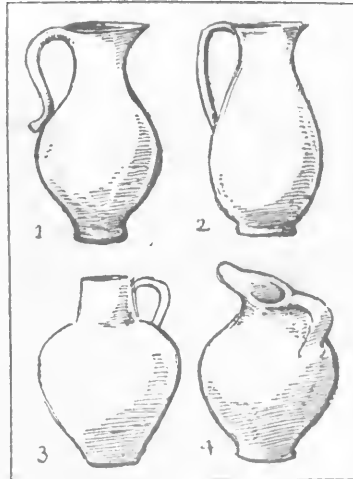


FIG. 79.—**BOCCALI** from Italian paintings. 1. Fresco in the Badia, Florence. 2. Fresco in San Miniato, Florence. 3. Fresco by Spinello Aretino in the Campo Santo, Pisa. 4. Fresco by Benozzo Gozzoli, in the Campo Santo, Pisa.



FIG. 80.—VASES from Italian paintings. 1. Bartolo di Maestro Fredi, Siena Gallery. 2. Ambrogio Lorenzetti, Siena Gallery. 3. Pietro Lorenzetti, Uffizi at Florence. 4. School of Ambrogio Lorenzetti?, Siena Gallery. 5. Bartolo di Maestro Fredi, Siena Gallery. 6. Duccio di Buoninsegna, in the *Opere del Duomo*, Siena.



FIG. 81.—Objects on a table in a fresco by a scholar of Giotto (?) in the Abbey of Pomposa.



FIG. 82.—From a painting by Ambrogio Lorenzetti in the Gallery at Siena.



FIG. 83.—From a fresco of the marriage at Cana by Barna, at S. Gimignano. Three of the jugs are in metal and three in faïence.

APPENDIX.

APPENDIX.

SINCE issuing the volume containing illustrations of the Oriental wares there has come under the notice of the writer a few pieces and fragments of Eastern derivation, some belonging to classes whereof very little is known, and which therefore it may be useful to place on record. One of these is fig. 84, a fragment of a large bowl found on the island of Philæ. There can here be no mistake respecting the art, the peacocks with the crosses on their heads, the passage of interlacing ornament, and the colonettes proclaim it to be Egyptian of the Byzantine period. There are no traces of glaze or colour visible on the surface, but it is possible that the bowl was originally covered with a white slip and painted, after the manner of the so-called Coptic pottery, and that the colour has become obliterated from lying in earth, which has imbibed water from the inundation of the Nile. Egypt was the land where the graffito method was brought to the highest perfection in ancient times, and where likewise the most distinctively Christian art took its rise. It did not give its name to that art, none the less may it on good grounds claim the honour of its invention. The so-called Byzantine pottery is of all other perhaps the least known, but within its limited representation there are few examples more important than the present fragment. It was found, with other pieces, by Mr. Newman, whose admirable paintings of Philæ are well known to lovers of water-colour art. The collection of these remains by the distinguished painter has rendered a genuine service to science. Had they not been secured, as it were in the nick of time, we should possibly have lost the record of an interesting phase of the art; for it is scarcely likely the island and its monuments will survive the submersion that will ensue on the completion

of the dam now in course of erection at the cataract below the island.

Fig. 85, from the collection of Dr. Fouquet, is another fragment of a large bowl in graffito ornament, probably of Egyptian fabrication, and dating from the XIIth or the beginning of the XIIIth century. The passage of ornament above the horse's head is similar in style to that on the XIIIth century Persian tiles; the nimbus behind the head of the horseman is also characteristic of the figure representation on the same objects; the detail is, indeed, common to the Oriental art of the period in all its forms. Examining the figure drawing and that of the horse, it recalls the horseman shooting with a bow in an Egyptian MS. in the Vienna Library, illustrated by the writer in the Godman Collection*; and likewise the horsemen in hunting and battle scenes depicted in Persian illuminated MSS. The writer can, however, cite no other instance of the same motive in Oriental graffito ware, nor, indeed, any figure design of the time in like material and in the same scheme of colour. One would naturally wish to know what was the actual nature of the scene whereof our horseman formed a part, and what was its general decorative arrangement; yet if such knowledge is denied us, at least the fragment proves that the Egyptian potters of the VIth or VIIth century of the Hegira were capable of decorating their wares with figure compositions artistically conceived and highly spirited in character.

The fragment represented in fig. 87 has the ground lowered in the same way as in the preceding specimen; it has, however, judging from the style of design, every indication of belonging to an earlier art. The fragment was found last year in the Roman Forum, and, so far as the writer knows, it is the only example of the ware hitherto discovered in Italy. It is not absolutely new, since the British Museum possesses a specimen found at Salonica about ten years ago. One more fragment, although probably later

* *Op. cit.* p. 22, fig. 17.

in date, is also in the British Museum, this having been found in excavating the Temple at Ephesus *. In the case of fragments so small, and coming from places so distant from each other, it is impossible, or at least it would be futile, to state at present anything more definite than there is here an early ware of pronounced and distinctive character which was in use in widely separated countries bordering upon the Mediterranean. Fig. 86, although boldly drawn, illustrates a simpler kind of graffito design. The ground here is not cut away as in the preceding instances, but a slightly increased force of presentations, as compared with the incised line alone, is arrived at by covering the ornament with a supplementary wash of thin slip. Further illustrations of this very vigorous style of animal drawing are given in the Godman Collection †.

The last example of the present graffito series represents a more advanced stage of the art, see fig. 90. The ground is here cut away in order to display the ornament in bold relief. Small touches of the slip are, however, allowed to remain, the minute specks of light giving life and sparkle to the ornament generally, something after the manner in which the lustre filling-in is treated in many of the XIIIth century Persian tiles; the notion probably being taken from that highly decorative form of ceramic art. It is, perhaps, this ware that influenced the later XVth century graffito pottery of the Italians.

It is at present uncertain to what extent the slip ornament was practised in Italy; the two examples here given from the Turin excavations are unmistakably the output of Oriental potteries, most likely Egyptian or Syrian—see figs. 88, 89. Two *boccali* of a precisely similar ware are in South Kensington Museum (403 and 404—1901), having been purchased from a dealer who had brought them from Syria. The technique in all four is the same;

* *Op. cit.* Appendix, plate iii. figs. 5, 6.

† *Op. cit.* Appendix, plate xvi.

the vessels being thrown in a red clay and the ornament then applied in a white slip; they were then dipped in transparent glazes of yellow and green, the former rendering the red ground a rich brown with an orange tint in it, the latter a slightly deeper brown, but without the glow of the other. Students of Egyptian ceramic art will remember that a covering glaze was applied in the same way to the royal lapis-lazuli and turquoise colour graffito ware of Amenhotep III.* In that case the graffito design was filled in with a white slip, a method which was continued in Egypt until certainly the IVth century A.D., as is shown in the Constantine bowl at the British Museum †, only there it is the body which is coloured, the glaze being transparent. A variation of the technique of the Turin specimens is found in a small boccale belonging to the writer, whereon the white body is covered with a transparent glaze; on this prepared ground the ornament is painted in what may be a tin glaze. The result obtained is similar to the sopra bianco of the early XVIth century Italian Maiolica. Hence it may be inferred that the Italian sopra bianco was copied from an Oriental ware which, were one inclined to be curious, may be traced through Persia to China.

In an enquiry relating to the Oriental influence on Italian ceramic art, a special interest will always be attached to the ware to which belongs the bowl found by Mr. Fortnum at Pisa ‡. It is for this reason the two fragments in figs. 91, 92 are given on the present occasion. The ware itself must have been popular in the East over a considerable space of time, since the ornament is found gradually assuming a naturalistic development in its motives. In this later manner it would be easy to cite numerous examples from the Cairo mounds; they would, indeed, furnish the subject for a study of the evolution of ornament which would be at once instructive and interesting. The example from Corbet Bey's

* See HENRY WALLIS: *Egyptian Ceramic Art*, 1900, plate iii.

† *Op. cit.* plate xii.

‡ See C. DRURY E. FORTNUM: *Archæologia*, vol. xliii.

collection illustrating one of its phases must suffice on the present occasion. The time-worn fragment of lustre ware, fig. 94, shows an elegant and piquant arrangement of leaf ornament which, if not in lustre, at least in some form or other will have been known to the Italians. Its influence is seen in ornament like that in fig. 75, although there the artist had not the deftness of touch nor the command of sprightly and playful ordering of line which is so effective in the Oriental design. The enrichment of the ground by dots arranged in threes, as seen in the present example, is a detail the Italians adopted from the Eastern wares.

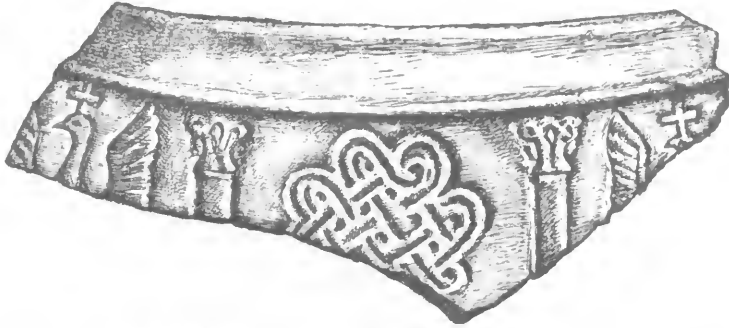


FIG. 84.—FRAGMENT OF A VASE. Terra-cotta. Red body. Ornament incised or perhaps stamped. A specimen of the ware is at the British Museum. (From the island of Philæ.) L. 20 cm.
Mr. Newman.



FIG. 85.—FRAGMENT OF A BOWL. Mezza-maiolica. Red body. Graffito ornament, yellow and rich brown. (From the Cairo Mounds.) L. 23 cm.
Dr. D. Fouquet.



FIG. 86.—FRAGMENT OF A BOWL. Mezzo-maiolica. Red body. Ornament in graffito, yellow, a lighter sort of extra slip on the animal. (From the Cairo Mounds.) H. 16 cm. **Henry Wallis.**



FIG. 87.—FRAGMENT OF A BOWL. Mezzo-maiolica. Red body. Ornament in graffito, yellow. (Found in a Mediæval well in the House of the Vestals.) H. 7 cm. **Forum Museum, Rome.**



FIG. 88.—BOCCALE (handle and mouth missing). Mezza-maiolica. Red body. Ornament in slip, green on brown. (Found in excavations at the Palazzo Madama, Turin.) H. 15 cm.

Palazzo Madama, Turin.



FIG. 89.—CUP WITH HANDLE. Mezza-maiolica. Red body. Ornament in slip, yellow on red. (Found with the preceding.) H. 6 cm.
Palazzo Madama, Turin.



FIG. 90.—PORTION OF A BASIN. Mezza-maiolica. Buff body. Ornament in graffito, colour pale and rich brown. (From the Cairo Mounds.) H. 13 cm.
Henry Wallis.



FIG. 91.—FRAGMENT (the bottom of a bowl). Mezza-maiolica. White body. Ornament painted in manganese, covered with a blue glaze. (From the Cairo Mounds.) H. 12 cm. **Henry Wallis.**



FIG. 92.—FRAGMENT (portion of a bowl). Mezza-maiolica. White body. Ornament painted in manganese, covered with a blue glaze. (From the Cairo Mounds.) H. 8 cm. **Henry Wallis.**



FIG. 93.—FRAGMENT (portion of a bowl). Mezza-maiolica. White body. Ornament painted in manganese, covered with blue glaze. (From the Cairo Mounds.) H. 14 cm. **Eustace Corbet Bey.**

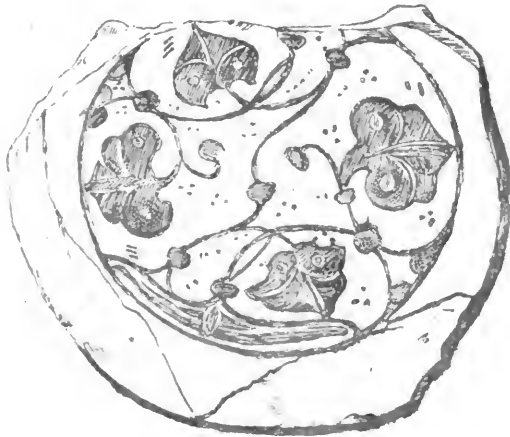


FIG. 94.—FRAGMENT (bottom of a bowl). Maiolica. Buff body.
Ornament painted in pale golden lustre. The tin glaze has sealed.
(From the Cairo Mounds.) H. 13 cm. Henry Wallis.

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